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METHOD IN THE CHURCH SCHOOL

ALBERTA MUNKRES

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PRIMARY METHOD IN THE CHURCH SCHOOL

BY
ALBERTA MUNKRES
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TO MY FATHER

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INTRODUCTION

THE project with which this volume is concerned is this: How to teach religion to children six, seven, and eight years old. The author uses the title "Primary Method in the Church School," but her discussion is not confined merely to the technics of classroom procedure. A study is made of the child whose whole life and personality are to be influenced, of the materials to be used in his religious training, and of the methods to be employed in mediating these materials.

The real problem, in its larger bearings, is, How can religion bring its richest and most natural contribution, helping the child to live his own abundant life? What religious knowledge will expand his intellectual horizon? How can the attitudes which are found in his normal, everyday life be lifted up, purified, and sweetened by his church-school experiences? And, finally, Can he acquire the permanent disposition of carrying this suitable knowledge and these sincere religious motives over into everyday conduct? The problem is one of helping the child to live a *child's* religious life.

The work of the church school as studied in this volume is divided into three parts: worship, with a study of music and devotional programs; instruction, which deals with various methods used in teaching Primary children, with an emphasis upon story-telling; and conduct responses as shown by means of the handwork and dramatic activities.

Miss Munkres' interpretation of child life reveals

accurate knowledge and sympathetic understanding. It is the outgrowth of years of intelligent, personal contact with Primary children. As a result of her remarkably clear insight into child nature and her mastery of the fundamental principles of the teaching process, she has created a handbook which experienced teachers will recognize at once as a source of practical suggestion and of permanent inspiration. Her suggestions will be found to be practicable in church schools that vary in size, equipment, and organization. The excellent organization of the material adds greatly to its value as a textbook.

With the appearance of this volume a new standard is set. Sound in its educational theory, the discussion is thoroughly practical. It is loyal to the best ideals of evangelical Christianity, yet free from sectarianism. The material, both in content and organization, has met the test of actual use in a very large number of co-operative Training Schools besides that of scores of colleges.

Credit has been given by the author for all material quoted in cases where it was possible to discover sources.

NORMAN E. RICHARDSON.

INTRODUCTION TO THE 1929 REVISION

The first edition of Professor Munkres' book has been thoroughly revised. In some instances chapters of entirely new material have been added. All bibliographies have been brought up to date. The rapid advancement in the field of technics of teaching is reflected in the new points of view developed. Primary teachers everywhere will welcome what is virtually a new book from one of the master elementary teachers.

NORMAN E. RICHARDSON.

CHAPTER I

THE CHILD

At the beginning of our study together, it is fitting that we put the child in our midst and strive to know him. He is the standard by which all materials and all methods must be evaluated.

The child possesses faculties and capacities that are very different from those of the adult. From infancy to maturity he passes through well-recognized periods of growth and development which are designated by age limits. These age limits, however, are variable. There is no type or pattern to which all children of a given age or period conform, but normally children may be expected to exhibit in varying degrees of clearness the traits that are characteristic of the period through which they are passing. Faculties do not spring into being full-fledged; they grow imperceptibly. Therefore, when we speak of the characteristics of a certain period we do not mean that they suddenly appear full-grown and just as suddenly disappear at the approach of the next period, but that they are in evidence during that time and exhibit themselves in certain definite ways.

The Primary period, sometimes called the period of middle childhood, includes children whose ages are six, seven, and eight years.

Scientific investigation has been made of the child's physical and mental development, and the results of this study are significant when applied

to the child's religious nature. This information has been placed at our disposal in the form of books, a number of which are listed in the bibliography at the close of this chapter.

It is not, therefore, our purpose to enter into a detailed study of child nature, but, rather, to mention recognized needs and capacities of Primary children and to indicate ways in which they affect the work with Primary children in the church school.

Physical Characteristics

During this period physical growth is rapid, with the exception that there is sometimes at about the eighth year a period of depression when growth is somewhat retarded. This rapidly growing body must have exercise.

Activity natural and normal.—It is perfectly natural and normal for the child to wiggle. This form of activity may be somewhat trying to the church-school teacher at times, but the problem is not solved by saying, "You simply must sit still." Of course there must be times when the child is quiet. Let us not tolerate disorder on the ground that little children cannot sit still. They can. But they cannot remain quiet for a long period of time, and our program should provide enough legitimate physical activity so that quiet listening periods are possible. In other words, activity should not be suppressed, but utilized in accomplishing our purpose.

Let the child *do* things. Would it not be possible to employ dramatization profitably? Why not let the child use his hands in various activities, such as cutting, modeling, drawing, sand work, etc?.

Could he not construct many of the models to be used for illustrative purposes? Let us understand that we are to employ these activities, not merely for the sake of physical activity, but for the purpose of helping the child develop character through physical activity.

Senses keen.—The child's senses are wide awake and hungry for experiences. He wants to see, hear, touch, taste, and smell. These are the avenues through which he becomes acquainted with the big world about him.

Too frequently we depend solely upon the ear in our teaching in the church school. We do not want to lessen the appeal which must come through the ear, for example, in story-telling, but we need to supplement it by the use of material that makes an appeal to the other senses.

Why not bring beautiful pictures and models into the church school and let the child *see* the lesson he has *heard*, and thus give him two chances instead of one for receiving, retaining, and recalling it? Why not utilize the physical senses of the child?

Mental Capacities and Needs

As the child enters the Primary Department his experiences are broadening and his mental life passes through a period of transition in an attempt to make adjustments to his new world.

Imagination active.—The child lives in a world of make-believe. By use of his imagination the world is endowed with life: flowers and animals talk, dolls cry for their mothers, rocks and trees grow lonely without children for company, and the little stars wink and the moon plays peek-a-boo. This power

of imagination enables the child to use the store of images which he has accumulated in picturing scenes which are new but similar to those of his past experiences. It also helps him to imagine that temporarily he is some other person—mother, teacher, preacher, policeman, doctor.

In the religious training of the child the use of the imagination is most important. The stories used are made intelligible largely through the child's ability to vivify the scenes and to place himself in the position of the people about whom the story is being told.

We must remember, however, that the child's store of experiences is limited. Therefore in calling his imagination into play we may well assist him by means of pictures, models, and explanations.

Reasoning power beginning to develop.—Up to this time the child has made little distinction between the fanciful and the real.

Because of his search now for the real as distinct from the imaginary, the story we tell him is often received with this question, "Is it really true?" The child still loves the fairy tale, but he does not want to be deceived into thinking that it is fact. A child should be told frankly that a story is fact or fancy, but should always be led to see the truth of the story and to realize that truth is not always synonymous with fact. Let us strive to make great religious truths live whether by stories of fact or of fancy.

The fact that the child's reasoning power is immature leads him to reach conclusions that are not always accurate; they may be curious combinations of real and imaginary. This often results

in so-called children's lies, which should be treated most sympathetically by parent and teacher. The child should not have his imagination suppressed, but should be taught how to use it rightly.

Memory becoming more sustained.—The child's ability to remember is developing. This is not the great memory period, but certain verses, songs, and prayers should enter permanently into the lives of the children while they are in the Primary Department of the church school. Do not be afraid to set up standards of attainment for memory work which you will help the children reach.

Imitative ability strong.—Children are born imitators. During this period they not only want to do what other people do, but they want to be like the ones they are imitating. Mary not only rocks baby as mother does, but she is temporarily a little mother, and John is a real soldier as he walks across the floor with a toy gun over his shoulder. So through the simple act of imitation children are speedily and with equal ease transformed into trainmen, farmers, housekeepers, sailors, actors, and clerks.

Why not employ this imitative ability in the religious training of the child by asking him to impersonate characters whose lives are motivated by great religious truths?

Children should be provided at home, in the school, and on the playground with suitable examples of kindness, unselfishness, generosity, promptness, diligence, reverence, etc., as shown in the lives of people. There is nothing that influences a child more than truth in living form.

Characters from storyland are imitated quite as

often as are flesh-and-blood people. This fact gives an excellent opportunity to provide stories of great characters to be acted out in the process of daily living.

The Child's Religion

The child's religion is not the same as that of an adult, but it is none the less real.

God the Creator and Father.—The child needs God. To his natural questions, "Who?" and "What?" God is presented as the answer. Birds, flowers, sun, rain, and even man himself tell the story of God's power. The child should be led to see God in all of his creation and to know that he is the Father of all the creatures he has made.

The child cannot grasp an abstract idea, so it is very natural for him to endow God with physical attributes comparable to those of his earthly parents. This leads to ideas that God is a man with many feet and hands, or so tall that if he stood on the ground he could reach to the sky.

This need not disturb us if we make sure that to the child God is felt to be a vital factor in life.

The child's relationship to Jesus.—The child sees everywhere about him evidences of God's handiwork. He cannot yet understand Jesus as a personal Saviour, but he can think of him as God's helper, and as the one of unsurpassed goodness and kindness. His interest in the life of Jesus will center chiefly in the stories of his birth and early childhood and in stories of his deeds of love and kindness.

Children's prayers.—God is very near and very real to children. It is just as natural for a child to

talk to God as to the earthly parent. Can little children truly pray? Certainly. As church-school teachers we should co-operate with the home in teaching children how to pray and in giving them opportunity for prayer.

In the church school this should be done largely in the classroom, where the contact between teacher and pupil is very intimate.

It may be wise to begin with the formal prayer expressed either in prose or verse. Let it be memorized and used by the group for a time. Later, let one child use it in leading the thoughts of the group. Spontaneous prayers will come in the form of single sentences and may follow the formal prayer. For example, at the Thanksgiving season prayers similar to the following might be expected: "We thank thee for friends." "We thank thee for home." "We thank thee for parents." There may be greater variety as more free expression is possible.

Children never should be urged unduly to pray. Let this come as a natural and joyful response. Prayers should express praise and thanksgiving and contain petitions for spiritual qualities, for kindness, love, helpfulness. Children should be taught to bow the head and approach this part of the service in quiet reverence.

Individual Differences

We have been taking for granted that children at a given stage of their development possess many traits in common. This is true, and furnishes the foundation for group teaching. It is equally true, however, that individual differences are to be noted in any group no matter how well graded the

children may be. This commits the teacher to the policy of individualizing her instruction.

Ways in which differences show.—These variations are to be observed in health conditions, social and religious backgrounds, emotional reactions, character traits, and mental equipment. In almost any group wide contrasts will be apparent and all intermediate degrees will be represented.

Discovering differences.—In attempting to know each child and discover his particular interests, needs, and capacities, the teacher may call to her command the observational method or make use of scientifically devised tests. For measuring the intellectual capacities of children, Terman's revision of the Simon-Binet test is recommended. Often information of this character can be secured from the public school if the church school is not equipped to carry on detailed investigation.

Significance to the teacher.—When the teacher once conceives of her task as that of helping individuals achieve Christian character, then her teaching is not a process of leveling up or leveling down, but a means of helping each pupil make use of his total capacity in achieving the greatest results possible for him and for society.

Summary

The following words of Phillips Brooks may well serve as a challenge to all those who are engaged in the lofty task of teaching children: "Who helps a child helps humanity with a distinctness, with an immediateness which no other help given to human creatures in any other stage of their human life can possibly give again."

The Child

Physical Characteristics:

Activity natural and normal.
Senses keen.

Mental Capacities and Needs:

Imagination active.
Reasoning power beginning to develop.
Memory becoming more sustained.
Imitative ability strong.

The Child's Religion:

God the Creator and Father.
The child's relationship to Christ.
Children's prayers.

Individual Differences:

Ways in which differences appear.
Discovering differences.
Significance to the teacher.

Summary.

Suggestions for Further Study

1. Study the individual children in your class and find out their particular needs.
2. In what ways are you taking into account the child's physical needs?
3. Give an illustration of the child's use of the imagination.
4. Illustrate concretely the child's desire to imitate.
5. Find out children's ideas about God.
6. Make a study of children's prayers. How do children pray? For what do they pray?

Books for Reference

Beard, Frederica. *Prayers for Use in Home, School and Church School.*

Darr, Mrs. Vera Campbell. *Children's Prayers.*

Groves, Ernest R. *Wholesome Childhood.*

Johnson, George Ellsworth. *Education by Plays and Games.*

Moore, Mrs. Margaret Stevens (Otheman). *Problems of a Little Child.*

Mumford, Edith Emily Read. *Dawn of Religion in the Mind of the Child.*

Richardson, Norman E. (Editor). *The American Home Series.*

Terman, Lewis M. *Measurement of Intelligence.*

Weigle, Luther A. *The Pupil and the Teacher.*

Whitley, Theodora. *A Study of the Primary Child.*

Wilson, Dorothy F. *Child Psychology and Religious Education.*

CHAPTER II

COURSES OF STUDY

THE material available and now being used in our church schools for the purpose of teaching religion may be divided into three groups—ungraded lessons, closely graded lessons (graded by years), and loosely graded lessons (graded by departments). We shall consider these various lesson systems with regard to what they offer for Primary children.

UNGRADED

This type of lesson system is illustrated by the

Uniform Lessons Adapted.—The first real lesson system which came into existence was characterized as "Uniform" inasmuch as the material was used uniformly throughout the Sunday school; that is, on a given Sunday all members of the school, regardless of age, interests, and needs, studied the same lesson. Selections were made from the Old and New Testaments in such a way as to enable the pupil to make a survey of the entire Bible every six years. A section of the Old Testament was alternated with a portion from the New Testament and the stories in each section were presented chronologically. The whole emphasis was placed upon the amount of material to be assimilated in a given time rather than upon the problem of helping the child to grow and develop. For a great many years the ungraded lessons were uniform, not only

in material, but also in method of lesson presentation; that is, the quarterly for the Primary teacher was practically like the one used by the teacher of adult classes. A portion of Scripture was quoted with explanations for the different verses, and at the close was given a list of questions designed to test the child as to his knowledge of the lesson. The methods employed in the lesson presentation were almost entirely exposition (making clear by explanation), and question and answer.

Because the teachers of children found it impossible to handle this material satisfactorily, an attempt was made to solve the problem by retaining practically the same lesson material, but adapting the methods of lesson presentation to the needs of children. This brought into existence the Uniform Lessons Adapted or Graded, as they are sometimes called. Pictures were introduced into the quarterlies, and the story was printed in large type and in a manner designed to appeal to the child. The lessons themselves, however, remained practically the same. These lessons are based upon the principle that any material that the child may need and use at any time during his life may be presented to him during childhood, provided that simple words are chosen and the scheme of presentation made attractive.

It is readily seen that such a course of lessons does not in any way meet the needs of the child. Such material should find no place in the church school in these days of educational and religious enlightenment. Yet in many of the church schools in our country to-day these lessons are being used, largely because we are laboring under the false

impression that they are easy to operate and that there is an advantage in having every member of the home and school doing the same thing at the same time whether that thing is helpful or not.

Graded by Departments

Halfway between the ungraded and closely graded lessons is a type of course that is graded, not by years, but by departments, and is known as:

Departmental lessons or group lessons.—These make provision for all Primary children to study the same lesson on a given day, but that lesson is different from the one being studied by the Kindergarten, Junior, or any other department of the church school.

These lessons were created for the benefit of the small schools that do not find close gradation easy to effect. They are a degree better than the ungraded lessons, but should be thought of as a stepping-stone to closely graded material.

Graded by Years

In an attempt to meet the needs of childhood and also the demands of teachers for suitable lesson material and methods that are pedagogically sound, there came into existence courses of study known as:

Closely graded lessons.—Some of the outstanding courses in this group designed for children six, seven, and eight years of age for use in the Sunday school are mentioned below.

New Closely Graded Lessons (International).[1]—

[1] Other closely graded lessons are now in preparation by a group of co-operating denominations.

God's Friendly World, Working with the Heavenly Father, and *Learning to be God's Children* are the three courses prepared for Primary children. Each course is provided with a teacher's text, illustrated folders for the pupils, and a set of pictures large enough for class use.

"The principal emphasis is upon the religious experience and conduct of the children, and the use of the project principle of learning to do by doing and learning to be by being," and the avowed aims are "to provide such opportunities for Christian living that the child's religious experiences will be enriched; his concept of God as revealed by Jesus definitely expanded; his dawning realization of his place in God's world developed; and his skill in Christian living increased."

Stories from the Bible, nature, and modern child life are richly supplemented with songs, poems, and prayers, and enterprises which provide opportunity for problem solving and practice in Christian living are suggested. Worship is not neglected and provision is made for correlated week-day activities.

Beacon Series.—This series is used in the Unitarian Church and consists of three volumes.

First Book in Religion, by Mrs. Charles A. Lane, presents thirty-six lessons in story form, followed by questions. "The main points brought out are the power and beauty in the world around us, the immanence of God, and the requisites of righteous living. Special stress is laid upon our duties as members of one great social body, each dependent upon the others and none isolated or irresponsible." The pupil is supplied with a text and an envelope of cards with suggestions for handwork.

Living Together and *Children of the Father*, by Frances M. Dadmun, present lessons drawn largely from history, literature, nature, and biography, for children seven and eight years of age. The pupils' notebooks contain poems, suggestions for handwork, and spaces for mounting pictures.

Constructive Studies.—*Stories of Shepherd Life* and *Hebrew Home Life*, by Elizabeth Miller Lobingier, furnish second and third-grade children projects built upon the life-activities of the early Hebrew shepherds and Hebrew home life. The former is accompanied by a loose-leaf book for the pupils and the latter offers an attractive Children's Reader.

Each course is a complete unit in itself and gives large place to activities such as making notebooks, sand-table work, dramatization, construction. "The whole method and content of these courses are designed to bring the pupil of Primary age into a sympathetic and intelligent appreciation of a considerable group of the human family, with a sense of dependence upon them, and friendly interest in them." The Hebrew people were chosen for this study because of "their reverence for Jehovah and their religious idealism."

Scribners' Closely Graded Lessons.—This course offers the Primary teacher three years' work published by quarters in paper-bound books. These are entitled for first, second, and third grades respectively, *God the Loving Father and His Children*, *God's Loyal Children*, and *Jesus' Way of Love and Service*. With a limited number of Bible selections are associated generous portions of ethical and nature material.

The children are provided with cards for coloring. Covers are furnished and the papers are punched ready for binding. On one side of the card there are given a limited number of suggestions as to ways in which the child may express himself.

Christian Nurture Series—This lesson system is used by the Episcopal Church. It furnishes three books for the Primary grades. The courses offer pictures and a paper folder for the child, in addition to letters to parents.

There is, in these courses a strong ecclesiastical emphasis which seems unsuited to the needs of the child. Many excellent suggestions are given for enabling the child to express himself and to bring about co-operation between the home and church school. This series is being rewritten.

Additional Courses

Making note of all available curricular material would, of course, be impossible. The teacher is urged to keep in touch with her denominational board, the International Council of Religious Education, Chicago, and current magazines in order that she may know what offerings are available.

Week-Day and Vacation Texts—During the past few years many texts have been written in an attempt to meet the needs of week-day and vacation schools of religion. A list recently compiled by the International Council of Religious Education, Chicago, and available upon application, will give the teacher some idea of the wealth of material at her command.

Constructive Use of Texts

The teacher should bear in mind that no course of study prepared for Primary children can be used without making alterations in an attempt to meet the needs of the specific group being taught. She should select the text which seems most nearly to meet her needs, eliminate what is not helpful, add what will enrich the experiences of her pupils, and always bear in mind that she is teaching, not a text, but boys and girls. It is well for the teacher to develop an experimental attitude toward her work, remembering that the evolution of courses of study is conditioned by the actual contacts which she and thousands of other teachers are making with the children.

Courses of Study

Ungraded:

Uniform Lessons Adapted.

Graded by Departments:

Departmental Graded Lessons or
Group Graded Lessons.

Graded by Years:

New Closely Graded Lessons. (International.)
Beacon Course.
Constructive Studies.
Scribners' Closely Graded Lessons.
Christian Nurture Series.

Additional Courses:

Week-Day and Vacation Lists.

Constructive Use of Texts.

Suggestions for Further Study

1. What type of lesson material do you use, ungraded, graded by departments, or graded by years?
2. Are you acquainted with other courses for the same grade? Are you able to secure from them supplemental material?
3. Examine courses of instruction discussed in this chapter.
4. How are you attempting to adapt your course of study to the needs of your group?

Books for Reference

Betts, George Herbert. *"A Curriculum of Religious Education" in Religious Education,* February, 1920. *How to Teach Religion.*

Cope, Henry F. *The Evolution of the Sunday School.*

Lotz, Philip Henry. *Current Week-Day Religious Education.*

CHAPTER III

APPRECIATION AND DRILL TECHNICS

THE various types of classroom activities can be grouped nicely around three technics: appreciation, drill, and problem-project. In actual practice these cannot be separated clearly since they seem to blend as teaching progresses, and it is difficult to tell where one begins and the other ends. Isolating them for purposes of study, however, seems both possible and desirable.

APPRECIATION TECHNIC

The purpose of this technic is to develop in the pupil appreciation or enjoyment of something which has already been produced. This may be a song, a picture, a poem, a quality of character, an act.

OUTCOME DESIRED

Our concern becomes that of building up *attitudes of appreciation* for those things which are beautiful, good, and true—Christian, we may say. At the same time by inference or directly we have a responsibility for developing *attitudes of aversion* or disgust for those things which are unlovely, evil, and not true.

Separating intellectual and emotional elements in a given experience is, of course, impossible. Nevertheless, it is quite reasonable to claim that an emotional response is the primary outcome of this technic.

Comparatively little is known about the emotions and their development. There are those who claim that the emotional response is always a by-product of the learning process. It cannot be commanded; it vanishes when pursued. Certainly it is an accompaniment of all learning because, whether we will or not, the child while he reads from his Bible, builds an Oriental house, or discusses the problem of trustworthiness is developing attitudes of appreciation or aversion toward his books, classmates, subject matter, teacher, classroom, church, and perhaps the entire experience of going to church school.

It is true that one cannot demand that a child enjoy a picture and be assured of results. But might it not be possible so to expose a picture and interpret it that it would be reasonable to expect an emotional response? We are presuming to base our discussion on an affirmative answer to this question.

Steps in Appreciation Technic

No rules and regulations can be given which will guarantee success. In the main, however, the major steps included in appreciation technic consist in establishing a connection of interest and attention between the pupil and the object to be enjoyed, helping the child to grasp the intellectual elements necessary for an understanding of the object, and securing an emotional response to the experience.

Establishing a connection.—Naturally, a contact must be established between the child and the object to be appreciated. This connection may be

made quite casually, as, for example, when a child, turning the pages of a book, comes by accident on a picture which makes a strong appeal to him. It may be accompanied with more definite intent on the part of the pupil when he approaches a book with pleasurable anticipation because of appreciation which he has heard expressed by his chum. Often the teacher will be responsible for bringing to the child's attention pictures, stories, poems, etc., which she has every right to think he will enjoy.

Success in this case depends upon a number of factors, chief among which are: making a suitable selection, exposure at the psychological moment, a certain degree of isolation of the object from other and perhaps similar objects, and attention to mechanical features such as lighting, size of object, and form of display. Making use of the element of surprise at the moment of exposure is often helpful in catching the attention and making a strong first impression.

Interpretation.—Usually there are elements in the object of interest which need to be understood before appreciation can be intelligent. Some words or phrases of the poem must be explained; some details of the picture need to be commented upon. The teacher will use this opportunity for building associations between the object contemplated and other objects enjoyed at other times by the pupil, or between this experience and other experiences of the child's life—this is in the interest of making the meaning apparent and providing an avenue of recall.

Securing emotional response.—Sometimes the emotional response may come almost simultaneously

with the exposure. At other times it may come only after details of interpretation have been handled. Always it is elusive; sometimes it seems to come unbidden; never can it be forced. It, however, is to be considered the major outcome and the criterion of success in using this technic.

Precautions to Be Observed

Some difficulties involved in handling appreciation technic are presented in the form of admonitions to teachers:

Avoid overemphasizing details.—Analysis which is too persistent tends to destroy unity and forces the attention of the pupil on a series of details rather than on the object as a whole. This may be a distinct hindrance to appreciation. Being meticulous about pointing out all the figures in a picture, details of background and dress may result in factual information, but it may at the same time completely take the mind away from the larger, more comprehensive and significant meaning of the picture.

Avoid large amount of drill.—To drill on details of interpretation or seek for an indefinite number of repetitions of an emotional response to a given object is apt to turn appreciation into aversion. One group of children had been so thoroughly drilled on Millet's picture that when they were taken to the art gallery to see the originals, they turned away with disgust and sought other objects of interest.

Do not seek uniform response.—This is a point at which the teacher should be well aware of individual differences, and not expect uniformity of response. Some pupils over emotionalize at the

slightest provocation, others remain practically untouched. And between these two extremes one will find all degrees of response.

Emotional responses may be shown in a variety of ways. There may be the spontaneous, oral expression, "I like that"; there may be the silent response often considered as the "perfect tribute" to the story-teller; there may be merely the light in the eye, a smile on the face, a sigh of satisfaction. Knowing whether or not a response has been given is sometimes difficult; being able to measure that response is even more baffling.

Illustrations

For ways in which appreciation technic may be used with pictures the reader is referred to Chapter IX of this text.

Drill Technic

The purpose of drill is to help the child acquire certain possessions of the race, be it in the form of a psalm, the Lord's Prayer, or a nature song. The type of learning in which he engages is reproductive in character; he simply acquires for himself what has already been produced or created.

Relation between drill and appreciation.—Obviously, what he learns should be quite largely within his intellectual grasp and should be related to his interests and needs. Beyond this he should approach learning with anticipation and pursue it with delight. This means that drill must be accompanied by appreciation. Indeed, the drill lesson is often preceded by use of appreciation technic. One might teach appreciation for a poem which would

not be memorized; one would not have children memorize that poem before appreciation for it has been established.

Outcomes desired.—The use of this technic results primarily in knowledge; knowledge, let it be understood, not for the sake of knowledge but knowledge of the kind that will be fruitful in living. A secondary, though very important, outcome of this type of teaching is that of appreciation or enjoyment.

Steps in Drill Technic

Procedure may be indicated by the following steps, which will be discussed briefly: motivation, presentation, study, drill, and use.

Motivation.—This mean that the approach is made in such fashion that the work is definitely allied with the child's interests. This may be accomplished by helping the child to understand its use or application; it may come by calling on native urges such as curiosity, play, imitation, sharing and doing something difficult. The teacher should be guarded against overuse of powerful but unsocial tendencies such as rivalry, possession, and hoarding.

Presentation.—The selection to be learned may be presented in a whole and then broken into smaller appropriate units for memorization, or the details may first be studied and then built together to form the whole. The type of selection will determine largely which of these two methods will be more effective, but mostly teachers favor the former over the latter,—the "whole" method rather than the "part" method. This is true because it seems to be

more effective in keeping the meaning and significance of the selection before the child even while he is involved in mastering details.

At this point, associations should be built up for the purpose of enriching meanings and to furnish avenues of recall.

Study.—Time must be provided for learning. This may mean silent study, oral repetition either by individuals or the group, pupils teaching each other, or even in some cases writing it. Occasionally rivalry may be called play in the interest of expediting the matter, or setting a time limit may be a spur to achievement.

Drill.—Time must then be set aside for drill until the selection which has been learned becomes a permanent possession. These drill periods should be comparatively brief so as not to destroy appreciation or cause fatigue, and should be close enough together so as to prevent, in so far as possible, the tendency to forget. These periods may be placed at increasingly lengthened intervals, and continued until the selection is sufficiently overlearned so that it will be permanent in spite of some unavoidable forgetting in the future.

Use.—Making use of what is learned tends to fix it in mind and gives the child a sense of its importance and value.

Illustrations

One example will serve to put these principles into practice.

"Christmas Story."—*Appreciation* of this selection may be created by the telling of the story. Use to be made of it in the Christmas program will

furnish adequate *motivation.* The *presentation* might be introduced by a reading of the text first by the teacher and then by the entire group. Conversation concerning such words as "sore," "swaddling clothes," and "come to pass" would give opportunity for explanations. Pictures previously interpreted might be referred to in building up associations with "shepherds in the same country abiding in the field" and "they found both Mary and Joseph and the babe lying in the manger." Silent reading might be the method of *study*, repeating the process several times until the whole story is in mind. Reading aloud individually and in concert will furnish *drill* until gradually less and less reference need be made to the page or less reliance laid upon the teacher or classmates. Copying and illustrating this story would help fix it in mind. Further study and drill should be provided until each individual would know the entire selection when *use* is made of it in the program.

Appreciation Technic

Definition.

Major Outcome:

Attitudes of appreciation.
Attitudes of aversion.

Steps in Appreciation Technic:

Establishing contact.
Interpretation.
Securing emotional response.

Precautions to Be Observed:

Avoid overemphasizing details.

Avoid large amount of drill.
Do not seek same response from all children.

Illustrations:
See Chapter IX.

Drill Technic

Definition:
Relation between drill and appreciation.

Outcome Desired:
Fruitful knowledge.
Attitudes of appreciation.

Steps in Drill Technic:
Motivation.
Presentation.
Study.
Drill.
Use.

Illustrations:
"Christmas Story."

Suggestions for Further Study

1. Make a list of songs which you would like to have your Primary pupils learn.
2. Show how you would teach appreciation of one of these songs.
3. What selections from the Bible do you consider suitable for Primary children to memorize?
4. Plan in detail how you would help children to memorize the twenty-third psalm.

Books for Reference

Betts and Hawthorne. *Method in Teaching Religion.*
Bonsall, E. H. *Famous Bible Pictures and Stories They Tell.*
Hayward, Frank H. *The Appreciation Lesson.*
Strayer and Norsworthy. *How to Teach.*
Thomas, Frank W. *Principles and Technique of Teaching.*
Wilson, Kyte, and Lull. *Modern Methods in Teaching.*

CHAPTER IV

PROBLEM-PROJECT TECHNIC

THE term "project" is defined in a variety of ways. By some writers it is differentiated from "problem" largely on the basis of proposed outcomes. This gives rise to two technics, namely, problem technic and project technic, as set forth, for example, in *Modern Methods in Teaching*, by Wilson, Kyte, and Lull.

Definition.—Since our concern is with the process rather than the particular types of outcome achieved, combining "problem" and "project" into what we shall call problem-project technic seems justifiable. This we shall define as that technic which attempts to help children think, reason, or form judgments concerning a problem or problems faced, with results which may be manual, mental, or motor, or a combination of the three. This involves the pupil in the productive or creative type of learning.

Outcomes. The enterprise in connection with which the problem-project technic is being used may eventuate in objective, tangible forms such as posters, relief maps, sand-table scenes, notebook work, and models. The results are then said to be *manual.* There are times, however, when no handwork is done, and the solution may come in the form of dramatic activities, with a major response which might be called *motor.* At times neither of these outcomes will appear but the result will be registered as an idea formed or a judgment

rendered. It may appear as a poem written, a prayer offered, or a song created. This type of result we shall call *mental*.

Problem-Project Technic Characterized

A few practical considerations concerning this technic may enable the teacher to see how it functions in classroom situations.

Projected by teacher or pupil.—The enterprise may be projected by the teacher provided that the pupils sense the problem and accept it as their own, seeing the need for a solution and desiring to effect it as well as possible. While it is quite ideal for the undertaking to grow out of a real situation, advanced by the pupils themselves, it is by no means necessary for a teacher simply to fold her hands and wait. She might well remember too that it is her right and obligation to veto suggestions which might not prove fruitful, and always by her presence and help, guide the work to a rewarding conclusion.

Involve individual or group.—An individual may work at the details of a poster, for example, solving for himself a series of problems until he has eventually created a poster which conveys the ideas he had in mind. A group of individuals might produce the same sort of poster by the same technic working co-operatively and sharing the results of individual study.

Simple or complex.—Problem-project technic may be used whether the undertaking is as simple as that of dressing a doll in Oriental costume for a sand-table scene, or as complex as planning and executing the details of an entire Palestinian village.

Long or short.—The teacher may use this technic

on a given occasion for a comparatively short period of time, or as the major technic for a series of weeks or months, according to the complexity and difficulty of the undertaking.

Steps in Problem-Project Technic

The process may be roughly summarized under four steps as follows:

Sensing a problem.—The pupil must first of all become conscious of the fact that there is a difficulty to be faced, a question to be answered, a problem to be solved, This he must accept as his own problem even though it may have been projected by the teacher or his classmates.

Defining the problem.—Each problem is apt to present a variety of aspects. Before serious work can be done a decision must be made as to just which phase of the problem is to receive consideration. In other words, limits must be set; a definition must be formulated.

Analyzing and experimenting.—As soon as the pupil knows what his problem is he begins to search for a solution. He analyzes and experiments, casting aside what seems worthless and utilizing everything which furthers his study and seems to point toward a solution of the problem.

Finding and accepting a solution.—Eventually the pupil finds a solution which he accepts as his own, and the enterprise has come to a conclusion.

Illustrations

The following illustrations are given not as models to be followed, but as possible ways in which the theory may operate in practice.

"A Gift for Armenian Children."—In the demonstration school of Boston University School of Religious Education, all of the elementary grades participated in an enterprise which resulted in gifts for a certain Sunday school in Armenia.

The undertaking was perpetrated by the supervisor and teachers, who realized that the children were growing rather self-centered and needed some interest which carried them beyond the bounds of their own community. They approached the matter indirectly, inviting Mr. Levon Zenian, then a student in Boston University, to speak to the children of the six elementary grades.

Mr. Zenian came bringing for each child a picture of his own Sunday school, which furnished a point of departure for informal conversation. An effort was made to create an interest in the Armenian children by mentioning individuals in the picture and relating anecdotes about them. The barren condition of the room—no chairs, no table, no books, no pictures—was noted by the pupils. Questions were asked and many constructive suggestions offered.

As a result, the pupils proposed at the next class session that something be done for those Armenian boys and girls. Interest ran high and plans began to take shape immediately. Each grade worked independently but at the close of the enterprise shared in a merger service, which was the occasion for the presentation of the gifts.

In the Third Grade Primary, the problem of what to send was discussed pro and con. The idea of giving books, suggested first, was finally discarded when one boy ventured to remark that Armenians couldn't read our language. Sending

chairs and tables was looked upon with favor by some, but voted down by the majority because "they cost too much" and "anyway, it's so hard to get them there." Crayolas and paper were suggested but eventually rejected because "those children couldn't draw without tables." Pictures were finally accepted as the best gift since "anybody can understand a picture no matter what language he speaks," and because "we could get just as many as we've got money for."

Problems involved in selecting the pictures now demanded the attention of the pupils. What subjects would be most suitable? Should a few large ones or many small ones be sent? Should all the pictures be colored or not? These and similar questions were studied, with the result that the group decided to make a book in which they would mount many small pictures, as many colored as possible. These pictures were to tell the Armenian children about the stories their friends, the American children, had been studying.

In financing the undertaking the vote was in favor of earning money or saving it from an allowance and "putting it all together" in a common fund. In solving the problem of how to send the gifts, the grades decided to "work together and make out a program." On this occasion Mr. Zenian was to be present to receive the offering.

A worship service, with giving or sharing as its theme, came to a climax in the presentation of the gifts with words of explanation by spokesmen representing the different grades and appointed by the respective groups.

"A Christmas Song."—The following piece of classroom work is reported by Miss Esther Freivogel, teacher of first and second grades in the Demonstration School of Boston University School of Religious Education.

During the presessional period a group of boys were making models to be used in reproducing the Christmas story in the sand table. They talked with each other as they cut out forms to represent shepherds. Finally, one boy began singing, "Father, father, where are you going?" This he repeated several times.

The teacher drew near, listened for a moment to the song, and then asked, "What do you call the father that you are cutting out?"

"Shepherd," answered the boy. Then he and the other boys gathered about the table and sang over and over again, "Shepherd, shepherd, where are you going?"

"Where is he going?" asked the teacher.

"Down to the village," replied the boy.

Without any urging on the part of the teacher the boys sang the song from the beginning, the young author adding a second line, "Down to the village." But the song did not sound finished.

"What did he find in the village?" questioned the teacher.

"The baby," answered the boy.

Again they started at the beginning of the song, adding this time, "Where the baby is."

Dissatisfied with the abruptness of this ending, they continued to sing and revise while placing the models in the sand table until, under the guidance of the teacher, the following song was evolved:

Shepherd, shepherd, where are you going?
Down to the village, where the baby's born.

Shepherd, shepherd, where are you going?
Down to the stable, where the baby's born.

Shepherd, shepherd, where are you going?
Down to the manger, where the baby's born

This was kept as a secret until all the children had arrived, then shared with marked enthusiasm. The class responded with equal interest and learned with exceeding rapidity the song which was to be their Christmas favorite, sung often in their own classroom and shared later in a more formal program with parents and friends.

List of Possible Enterprises

A few suggestions are offered here as to possible enterprises which might involve teacher and pupils in the use of problem-project technic.

Gifts to parents and friends at special seasons of the year.
Gifts or service to other departments of the school.
Entertainment and refreshments planned for parties.
Decoration of schoolroom and care of same.
Reproduction of clothing, houses, weapons, and tools used by people of various countries.
Creating songs and prayers suitable for class use.
Provision for reproduction of plants and caring for same.
Planning a party for group of children (perhaps foreign) not so well known as classroom associates.

Making and presenting gifts to those in special need.

Planning, writing, and delivering invitations for special occasions in the Primary Department.

Planning a program as a means of sharing with parents interesting classroom experiences.

Retelling stories in dramatic form.

Studying such problems as prayer, birth, death, and discovering ideas and practices of parents and teachers regarding same.

Reproducing types of life such as "Hebrew Home Life" or "Shepherd Life" as suggested by Elizabeth Miller Lobingier in books by these titles.

Recreating stories in form of poster or sand table scene.

Problem-Project Technic

Definition.

Outcomes:

Manual.
Motor.
Mental.

Problem-Project Technic Characterized:

Projected by teacher or pupil.
Involve individual or group.
Simple or complex.
Long or short.

Steps in Problem-Project Technic:

Sensing a problem.
Defining the problem.
Analyzing and experimenting.
Finding and accepting solution.

Illustrations:

"A Gift for Armenian children."
"A Christmas Song."

List of Possible Enterprises.

Suggestions for Further Study

1. Are you allowing your pupils opportunity for creative work? Do you encourage them to think for themselves?
2. Are you able to evaluate the enterprises suggested by your pupils, knowing which would involve the group in needless effort and which would yield fruitful results?
3. Put into writing one enterprise which you have carried out in the classroom, showing how each of the four steps received consideration.
4. Make a list of undertakings suitable for your class, in which you might use the problem-project technic.

Books for Reference

Betts and Hawthorne. *Method in Teaching Religion.*
Krackowizer, Alice M. *Projects in the Primary Grades.*
Thomas, Frank W. *Principles and Technique of Teaching.*
Wilson, Kyte, and Lull. *Modern Methods in Teaching.*

CHAPTER V

STRUCTURE OF THE STORY

SINCE the teacher in the church school must secure lesson material from various sources, and since in a great many cases it is necessary to reorganize it to secure the story form, it might be well to ask, "What is a story?" A story to be structurally sound must consist of four parts: introduction, succession of events, climax, and conclusion.

INTRODUCTION

Everything must have a beginning, and the maxim, "Well begun is half done," applies particularly to the story. The purpose of the first few sentences, or introductory portion of the story, is to arrest attention, arouse interest, provide a background for action, and give some hint as to what the story portends.

To accomplish so much by means of only a few sentences means a careful selection of each word and phrase. Some of the principles to be observed in the introduction of the story are as follows:

Avoid general introductions.—An introduction should be a vital part of a particular story. An introduction that may be used for *any* story is usually good for *no* story. It is not especially helpful to dwell at length on the source of the story, tell how much it has been used in times past, or anticipate how much the children are going to enjoy it. Neither is it necessary to spend precious

moments in the opening of the story to admonish children to listen carefully to what is going to be said. Rather plunge at once into an appropriate introduction.

The following introductions are too general in character:

We have many beautiful stories from the Bible, some from the Old Testament and some from the New Testament. To-day we are going to have a story of a brave captain. I am sure you are going to enjoy it if you listen quite carefully to every word I say.

This is a story of the long-ago. It was told to boys and girls in Hebrew homes in the land where Christ lived. The children loved it very much and often said to their mothers, "Tell it again! Tell it again!"

Avoid introducing a story with a question.—In telling a story our aim is to capture the attention of the listeners and carry it with us through a special train of thought presented by a particular series of incidents. The question has a tendency to dissipate rather than concentrate thought. This principle is illustrated negatively by the following introductions:

I am going to tell you a story this morning about a man who was in a boat. Can you guess who it was?

"Jesus," "Paul," "Jonah" guess the children in rapid succession, and the introduction has failed in one of its chief purposes, namely, to center interest.

When I came into the room this morning, what do you suppose I found?

Or, again, As I was walking down the road, what do you think I saw?

There is nothing to indicate what sort of answer is desired. A whole group of possible answers is thrown before the child for his selection, and there may be as many different responses as there are individuals in the class.

It is usually unwise to raise a question at any time during the story unless it is one that can be answered by "Yes" or "No," and the sympathy of the group is such that you feel assured the response will be unanimous.

Avoid introducing a story with a story.—This always seems like a trick to catch the attention of the child and suggests that possibly the story proper does not possess the drawing power necessary to enlist interest. The tendency is for the interest to center in the introductory story rather than the story itself. The principle is illustrated by the following introduction:

Once there were two children, Mary and John. They had a beautiful home in the country and spent most of the day working and playing out of doors. One morning in the early spring they went into the garden. The snow was gone and the warm sun as it looked down seemed to say, "It is time to plant the tiny seeds." They worked for a long time making their little garden beds nice and smooth, and then they hid the little brown seeds in the soft, warm earth. When it was evening they went into the house to mother and she told them this story: "Once upon a time there lived a little boy named Samuel," etc.

In this instance the children are very apt to be more interested in Mary and John than in the boy Samuel, who is the hero of the story.

Be brief.—The child's attention is arrested by the ever-loved phrase, "Once upon a time," but his interest can be held over only a few sentences of general concern about the characters that are to appear, while he anticipates what they are going to do or what is going to happen to them. After the curtain rises he does not want to wait long for the play to begin. His plea is always, "Do not tell me about people or things, but tell me what they say and do."

It is impossible to indicate the exact length of a desirable introduction, as there is variation for different stories. Sometimes a single sentence is sufficient and it is seldom indeed that more than one short paragraph is needed. Sometimes the action of the story may start in the first sentence.

Jesus was a master story-teller. His stories are striking examples of brevity. Note the following introductions:

"A certain man made a great supper, and bade many" (Luke 14. 16).

"The sower went forth to sow his seed" (Luke 8. 5).

"A man, going into another country, called his own servants, and delivered unto them his goods" (Matt. 25. 14).

Use concrete words and short sentences.—The very first words of the story should be suggestive. They should throw some concrete picture before the child's mind. Sometimes it is possible to make an appeal to the senses. It is not wise to try to crowd too much into one sentence. It is better to use short sentences. Make each one clear and concise.

Illustrations.—The preceding principles are illustrated in the following introductions:

The Boy Samuel.—There was once a woman named Hannah. She had a beautiful home and a husband who loved her and did everything he could to make her happy. But she was not happy, for she had no little child. She wanted a son more than anything else in the world.

The Israelites in the Wilderness.—There was once a great crowd of people making a long journey. These people were traveling across a desert country where there were no trees and no flowers. There was not even a road to guide them along the way. There were no trains, so they rode on camels. There were no stores along the way, so they carried their food and clothing in bundles. And because there was no place for them to sleep at night they carried their tents with them.

David and the Giant Goliath.—David was a young shepherd lad. He took care of his father's sheep in the fields near Bethlehem. He had three big brothers who were soldiers. They had gone to war to fight for King Saul and to try to drive the Philistines back to their own country. One day David went to see his brothers.

Joseph the Obedient Boy.—There was once a boy named Joseph. He lived with his father and eleven brothers. They had a great many sheep and herded them on the hillside near by. Joseph was a very obedient boy, and his father loved him more than he loved any of the other sons.

David Spares Saul's Life.—King Saul and his soldiers had been marching all day and they were very tired. They had been searching for David,

It was night and they lay down on the hillside to sleep. Round about the king lay his thousands of soldiers to keep him from harm.

The Visit of the Wise Men.—In a certain country there lived some very wise men. They knew all about the stars: when they would shine each night and where they could be seen in the sky. They knew by heart all the names and all the secrets of the stars. They had heard that a new star was going to shine out in the sky and they were watching for it.

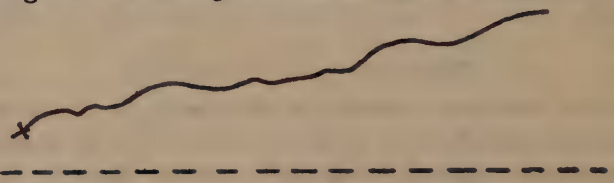
Succession of Incidents

The incidents constitute the body of the story, and too much care cannot be exercised in making them clear, logical, progressive, and unified.

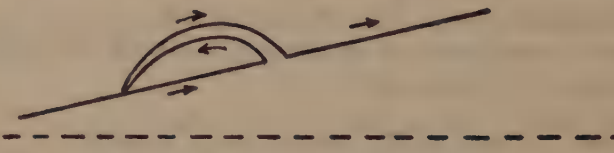
Avoid using unorganized jumble of incidents.—Many a so-called story consists of a jumble of incidents strung together and leading to no particular climax. Such a recital of incidents might continue indefinitely or be brought to a close at any minute. The effect would be the same. Not infrequently the Sunday-school teacher simply "tells on" until the dismissal bell rings. There seem to be no steps leading upward, no lift to the high point of the story. Such a narrative might be represented graphically by a somewhat irregular line that runs on a dead level of monotony, without increasing interest or climax, as:

Avoid unnecessary explanations and details.—It is an easy matter to introduce so much descrip-

tive or explanatory matter that the thread of the story is either broken or obscured. Do not allow yourself to be led into byways by the temptation to use unnecessary details. Use only enough descriptive material to make the incidents clear. If more than that is used, the action cannot move uninterruptedly toward the climax. A story in which the action is interrupted by unnecessary details might be represented by the following crooked line rising in a wavering manner toward the climax:



Never say, "I forgot."—Try to arrange the incidents so carefully that it will never be necessary, on reaching a certain point in the story, to go back and drag in forgotten incidents with the words, "O, I forgot." We are saying to the children in reality if not in words, "Hold your attention at this point while I go out and bring in material that will make it possible for us to proceed." The following diagram illustrates such a story:



Move steadily toward the climax.—In contrast to the preceding diagrams, the following line might represent the ideal story where the incidents are so

organized that the action is rapid and moves directly and without interruptions toward the climax:

CLIMAX

The climax is the point in which the story comes to its culmination. It is the heart, the kernel, the high point of the story. To miss it is to lose the whole story, and to obscure it by details or bits of explanatory material is to lessen its value and effect upon the child.

Climax must be clear and outstanding.—In analyzing, building, or telling a story it is well to find the climax first and keep it clearly in mind at every step of the way. It should be the standard used in selecting material for the story. Shall I eliminate this incident or add that one? This is a question that confronts the story maker. And the answer comes in the form of another question—Is such material necessary in order to make the climax clear and emphatic? Again, Is it necessary to use certain descriptive material? And the answer comes —Does it obscure the climax or delay unduly the action leading to it, or does it make the point of the story more outstanding?

We have all listened to the jokes that had no point. It was simply a case where the story-teller either did not see or did not present the climax. Sometimes a story that appeals to you mightily seems to fall flat when it comes from your lips. I wonder if

that is not because you yourself have failed to get the climax.

Illustrations.—The climax for a particular story may vary for children of different ages. It is always determined by the purpose you have in mind in telling the story.

The story of the triumphal entry of Jesus into Jerusalem is told to show the children's love for Jesus. The climax is reached when the children wave their palm branches in the air and sing, "Hosanna! Hosanna! Hosanna in the Highest!"

Christ's love for the children is shown by the story, "Christ Blessing Little Children." The climax is linked with the words, "Suffer the little children to come unto me, and forbid them not: for to such belongeth the kingdom of God," when Christ gathers the children to him and gives them his blessing.

The story of the baby Moses may be told to show a mother's care for her child. Interest is most keen when the child is rescued from danger by the princess and returned to his mother. This indicates that the climax may be located at that point in the story.

It is most interesting and helpful to read a large number of stories and star the sentence or paragraph which you think contains the climax. A climax must be produced or the material must be cast aside as unsatisfactory as a story.

Conclusion

It is well to know when and how to stop. Sometimes a story closes with the climax. This is especially true when the climax contains an element

of surprise. But for a majority of stories, a few concluding words are necessary to put the mind at rest and give it freedom to ponder on the thought of the story. A few rules might be quite rigidly adhered to:

Do not moralize.—To attempt to explain the moral significance of a story is to discount the intelligence of the listener, and cause the story to lose its force. All desire to imitate the hero of the story is gone the moment we say: "Now, Johnnie, you see how good this little boy was. I hope you will go home and try to be just as good and kind by helping your mother: carry in wood, pick up toys," etc. No child likes to be preached to. The child says in thought if not in word, "Tell me what the characters say and do and I'll decide what lesson they teach me." If adequate preparation has been made and the story itself is well told, there is no danger of the child's missing the lesson truth.

Do not summarize.—It is wearisome to hear incidents which are known already reiterated for the sake of emphasis. How useless to continue: "You see they hid the baby for fear the king would kill him, and the sister watched that no harm would come to him. He was saved too, wasn't he?" I can imagine the child thinking, if his interest is not destroyed altogether, "Please stop talking so that I can think."

Do not close with a note of uncertainty.—It is unfortunate to say, "And what do you suppose they did then?" or "I leave you to guess what followed." The mind naturally searches on and on for a possible solution and cannot give itself

over entirely to the enjoyment of what has been told.

Do not have an unhappy ending.—Tragedy does not belong to childhood. A bloody ending is not justifiable even if it be meting out justice to a villain. Let the good triumph and the story end happily.

Be brief and concise.—Make the conclusion very brief. Let the words be chosen carefully, and the few sentences or short paragraph satisfying.

Illustrations.—Appropriate conclusions for a few of the Bible Stories are given below:

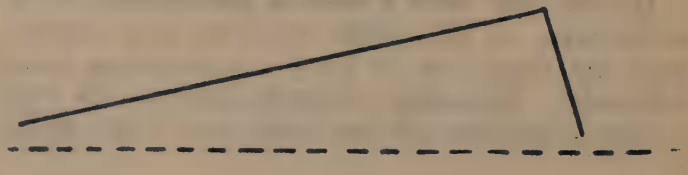
The Baby Moses.—Then the mother joyfully took her little baby home with her. She was very happy to have him again and to know that he was safe from danger.

The Shepherds Visit the Christ-Child.—The shepherds went back to their flocks on the hillside. They were happier than they had ever been before because they had seen the Christ-child.

Israelites Find Water in the Desert.—They were so happy to find water and a cool, shady place that they pitched their tents by the springs and stayed there many days.

Summary

The following diagram represents a story with a perfect structure: short, meaningful introduction, succession of incidents leading rapidly to the climax, an outstanding climax, and a brief conclusion that brings absolute satisfaction to the listener.



Structure of the Story

Introduction:

Avoid general introductions.
Avoid introducing a story with a question.
Avoid introducing a story with a story.
Be brief.
Use concrete words and short sentences.
Illustrations.

Succession of Incidents:

Avoid using unorganized jumble of incidents.
Avoid unnecessary explanations and details.
Never say, "I forgot."
Move steadily toward climax.

Climax:

Must be clear and outstanding.
Illustrations.

Conclusion:

Do not moralize.
Do not summarize.
Do not close with a note of uncertainty.
Do not have an unhappy ending.
Be brief and concise.
Illustrations.

Summary.

Suggestions for Further Study

1. Study a number of children's stories, noting the four parts: introduction, succession of incidents, climax, and conclusion.
2. Note incidents listed in different stories and see

whether or not they are emphasized or obscured by explanations and descriptive material.

3. Write the introductions and conclusions for five Bible stories.
4. Study the narrative which tells of the experiences of Joseph and his brothers. What incidents might be eliminated in the interest of brevity and clarity?
5. Read the story of Jesus blessing the children, and tell what imaginary incidents might be added as a means of preparing for the climax.

Books for Reference

Bryant, Sara Cone. *How to Tell Stories to Children.*

Cather, Katherine Dunlap. *Educating by Story-Telling, Religious Education through Story-Telling, Story-Telling for Teachers of Beginners and Primary Children.*

Eggleston, Margaret W. *Use of the Story in Religious Education.*

Forbes, Mildred P. *Good Citizenship Through Story-Telling.*

St. John, Edward Porter. *Stories and Story-Telling.*

CHAPTER VI

PREPARATION OF THE STORY

MANY teachers in the church school rely with too much confidence upon the lesson text. In case they give the matter any consideration it is to come to the ready conclusion that the stories presented in the various courses of study are prepared by experts and that it little behooves them to make any changes.

The written story versus the story that is told.—This question might arise: Is it *never* wise to tell a story in the form in which it appears on the printed page? There are some stories so perfect that to change one word seems to mar their beauty. This is true of many of the charming stories written by Laura E. Richards. When using a story of this character, as far as possible preserve the form and wording as they are given, but study the story so carefully that in telling it you will give the story plus your own appreciation of it.

The majority of stories, however, no matter how charming they are to read, are not altogether suitable for telling, in their written form. Even when special effort is made to suit the form to the needs of oral delivery, it is seldom indeed that a story appears in such form that the teacher does not feel that some changes are desirable.

Use of teachers' texts.—The stories that appear in the texts for teachers are valuable and may be used as a guide in preparing the lesson story, but they

were not intended to be used verbatim. No two people tell a story in the same way. There are different methods of handling material as well as individual modes of expression. The story must take on something of the character of the one who is relating it, and this is possible only when the teacher is telling her own story and not one that belongs to someone else.

The attitude of the teacher toward the "prepared" material should be inquisitive and critical and not blind and credulous. She should make a study of the general problem of adaptation, so that she can approach each story intelligently and know how to evaluate it, strengthening weak points, if there be any, and changing it to meet her particular, immediate needs. Without this insight and skill the church-school teacher never can achieve great success.

How to Prepare the Bible Story

The process of story preparation is practically the same for all types of stories; but since many of the stories used in the various courses for teaching religion are taken from the Bible and so many books dealing with the secular story are at the disposal of Primary teachers, it seems wise for us to confine our study to the preparation of Bible stories.

The following process of story preparation is suggested for all teachers of little children and urged upon inexperienced teachers. This process may seem a long and somewhat unnecessary one, and the trained teacher may find it possible to abbreviate it somewhat. But for the inexperienced teacher or one who, though having been a teacher for a great

many years, has never considered her task seriously or approached it systematically, there is distinct value in such a rigorous schedule.

Read Bible material.—There is always a portion of Scripture suggested which is used as a basis for the story. This should be read and studied carefully in order to make sure that correct interpretation will be given to the story. The teacher should know something about the conditions under which the story was produced and the purpose for which it was told originally.

Read additional material.—Books on manners and customs of the people are very helpful and often enable the teacher to make the story more clear and beautiful than it would otherwise be. They also help her to interpret aright the incidents as they are given.

Although Primary children are not interested in a geographical background, it is well for the teacher to know something of the country in which the scenes of the story are laid. Of course, for sand-table work an idea of topographical features is necessary.

Read different versions of the story to be told.—First the teacher should read carefully and evaluate the story found in her text. In addition it is helpful for her to read the same story as told by different writers. These interpretations will be found in Sunday-school publications and in Bible-story books written for children.

Decide upon purpose of story.—Every story should be told with some particular purpose in mind. It is possible to use a single story to teach a great number of different truths. For example, the story

of "Naaman, the Leper," might be told to illustrate the theme "The Helpfulness of the Little Girl." It shows how obedience on the part of Naaman was rewarded, and it is also illustrative of a lesson of service on the part of the prophet Elisha. The story of Hannah and her boy Samuel might be told to impress the thoughts of mother love, sacrifice, service of a child, or willingness to hear the voice of God.

In preparing a story for Primary children we should look for a positive, wholesome truth. One teacher in telling the story of Jesus feeding the hungry multitude unwisely pictured the little boy who gave the loaves and fishes as being angry when he saw Jesus giving them away again. In a certain version of the story of "The Boy Samuel" the mother is presented as one who most reluctantly gave her child to Eli. She did it as one who had promised and she knew God would require her to do it, rather than as a loving mother who was most happy to do that which would be of great benefit in helping her boy to develop into a beautiful character.

Select and arrange incidents.—The teacher must decide upon the incidents to be used in the story. This work naturally falls into three groups. The principles used are stated below and illustrations given:

Incidents Used as Given in Narrative.—At times the incidents used in a story may be presented in number and order just as they appear in the portion of Scripture selected. This may be illustrated by the Christmas story found in Luke 2. 1–16.

Joseph and Mary journey to Bethlehem.

Arrive at night.
Find inn occupied.
Lodge in stable.
Make bed in hay.
Rejoice over coming of baby Jesus.
Wrap him in swaddling clothes.
Lay him in manger.
Receive shepherds.
Hear story of angels' song.
Worship with shepherds at manger.

Incidents Eliminated.—Frequently it is necessary for the sake of brevity and conciseness to condense or leave out temporarily some of the incidents given in the Bible narrative.

In the story of "Naaman and the Captive Maid," found in 2 Kings, chapter 5, the following incidents are related:

Naaman, the Syrian captain, is ill, captive maid is in the home, maid tells of prophet in Samaria, Naaman reports the message to the king of Syria, Naaman is sent with a letter and much gold to the king of Israel, king of Israel declares that he has no power of healing, Elisha hears of incident and sends for Naaman, Naaman arrives at Elisha's house, Elisha sends messenger telling him to go and wash in the Jordan seven times, Naaman is angry and turns away, servants persuade him to remain, he washes and is clean, offers Elisha a present, Elisha refuses, Elisha's servant, Gehazi, follows and claims that his master has sent him for money and garments, when questioned by Elisha he denies that he received anything, leprosy is visited upon Gehazi.

The facts that Naaman reported to the king of

Syria for permission to depart and that he made a mistake by appearing before the king of Israel to be healed are unnecessary to the story, and the whole series of incidents which cluster about Gehazi may be eliminated. The children are interested in the little girl in this strange home, in hearing of the great service which she rendered the Syrian captain, and in knowing that all she promised came true and Naaman returned home a well and happy man.

The order of arrangement of incidents may remain practically as given and the body of the story would consist of the following:

Naaman, The Syrian falls ill.
Is told by maid of prophet Elisha.
Makes journey to Samaria.
Arrives at Elisha's house.
Is told what he must do.
Doubts and starts to turn back.
Is persuaded by servants to remain.
Washes in Jordan and is healed.
Thanks Elisha.
Returns home joyfully.

The thread of the story is not broken, the climax is not weakened, and, stripped of many details, the action of the story is made more direct and rapid.

Care should be exercised that nothing is eliminated that will weaken the story, change the thread of thought, or alter the purpose for which it was written. For instance, in telling the story of "The Friendship of David and Jonathan" the teacher could not omit the incident of Saul's displeasure with David, else there would be no reason for David

to hide, and the parting scene between these two friends would lose much of its value. In the story of Jesus and the fishermen it is necessary to tell of the time of toil and disappointment in order by contrast to show appreciation for the help which Jesus rendered.

In an attempt to eliminate some undesirable features, such as the fear element or incidents which show great cruelty, stories are often quite distorted. The following will serve as an illustration:

"Once there was a man who was going from Jerusalem to Jericho. After he had traveled some distance, the sun grew very hot and he began to feel ill. He climbed off his horse and lay down by the roadside." Then follows an account of the priest and the Levite who passed by, and last of all of the Samaritan who loved the stranger and carried him on to the inn where he received the help he so much needed.

Nothing should be done that will spoil the story for future use. The Junior child when he hears again or reads a story which he studied in the Primary grades should not be able to say, "That is not the way I heard the story." To be sure, it will not be the same story word for word; it will be richer in details and more comprehensive, but as material is added to the heart of the story the response of the child should be, "That story is more beautiful than I ever dreamed." It is entirely possible to leave with the Primary child a suggestive interest that will make possible later enjoyment of the same story.

Incidents Added.—In some instances it is necessary to add to the material given in the text, touches

that give local color, or to insert probable happenings that give continuity or action to the story.

The beautiful story of "Christ Blessing Little Children" is contained in two verses of Scripture, Luke 18. 15, 16. In order to secure a child's story, incidents might be chosen and arranged as follows:

Children in Jewish home hear stories of Jesus.
Learn that Jesus is to visit nearby village.
Prepare for journey.
Start toward village.
Run ahead of mother, who carries baby.
Pick flowers as they go through meadow.
Meet other children.
Travel over hills and through valleys.
See group of people.
Arrive before mothers come.
Make way through crowd.
Are stopped by disciples.
Turn back sadly.
Hear Jesus call.
Go to him.
Some stand near him.
One climbs up onto his knee.
All listen to his stories.
Return home with mothers.

Write introductory and concluding sentences.— It is well to be fortified at the beginning and end of the story, and for that reason it is wise to decide definitely what is to be said in the introduction and the conclusion. Write these parts carefully. (See outlines at close of chapter.) Many a story is lost because it is fumbled in the very beginning, and not infrequently much of the value of a story is sacrificed because a person does not know when or how to stop.

It is not a bad idea to memorize the first and last sentences of a story.

Write the story.—For teachers who are trained and have had broad experience this step may be unnecessary. The outline may be sufficient guide. But for the beginner or that teacher who, though experienced, has not been definitely trained, it is helpful to commit the stories to writing. Ideas that are somewhat vague take definite form in concise statements.

I am well aware of the fact that there are people for whom story-telling is easy. They seem to have natural ability in relating tales. They are able to secure and hold the attention of the child without knowing how they do it. To such a person the analysis and writing of a story may seem an absurdity and to some it might not be a help. But the work of even a "born" storyteller is often improved by such definite study. Natural ability is not sacrificed or even minimized by this process. It finds more complete sway under more favorable circumstances.

But we are concerned especially with that vast majority of teachers who are beginning to study the art of story-telling. In spite of all that is said about story-tellers being born and not made, it is nevertheless true that anyone, by study and practice, can learn to tell stories. The art of story-telling is not learned by adopting the manner of some story-teller and attempting to imitate her in relating a series of incidents in a perfectly spontaneous way. We little realize how many hours of study are sometimes spent on a story that seems to flow easily and naturally from the lips of the successful story-teller.

Let that teacher who wishes to master the art give time and diligent study to the preparation of her story. Ease and spontaneity will come as a natural result.

Perhaps the church-school teacher will not find it possible to write every story which she will use in the church school, but even a few stories carefully written will tend to give definiteness and power in the study and preparation of others.

Study but do not memorize the story.—It is not wise to memorize the story verbatim. To do so tends to make story-telling mechanical. It limits the teacher's freedom. Her interest is often centered in words rather than in the incidents of the story. When a story is being told word for word it leaves the teacher at the mercy of memory: in case a word is forgotten the story is broken and she not only has to search for a substitute, but often forgets the thought. It may happen that the trend of the story is broken altogether.

A good story-teller reads the response in the shining eyes and facial expressions of the children. If for a moment the interest lags, she may realize that she is relating those things for which they have neither experience nor background. Or perhaps a word or phrase has not been understood. Possibly a word picture has been indistinct. In such cases the story-teller feels free to insert whatever sentences seem necessary in order to carry the interest of her listeners on through the story.

It is well, however, to know the outline so thoroughly that neither interruption nor surprise can cause a break in the story. Memorize the opening and closing sentences, some of the telling phrases,

and certain expressions that are repeated. If rimes occur, it is necessary to know them word for word.

Practice.—"Practice makes perfect" is a maxim that applies to story-telling. There is great value in telling the story aloud. It helps the story-teller to realize how it is going to sound and causes her to choose her words definitely and accurately. The teacher who merely thinks through her story often finds herself searching for words at the critical moment. Tell your story again and again and again in order to make every word count and every phrase and sentence carry its full meaning. Tell it until it becomes second nature, until you put a part of yourself into it, so that in telling it you are able to give of yourself to the children rather than simply to give word for word a series of ideas from a Sunday School Quarterly. The value of the story is not exhausted when it has been told once. When a teacher once masters a story she wants to tell it on every possible occasion and children are delighted to hear it again and again. They greet it as an old friend. I wonder if it would not be wise to tell fewer stories, to make them more nearly perfect, and to repeat them often so that the children would have an opportunity to assimilate them and meditate upon the truths they teach.

Let us as church-school teachers pause to realize the magnitude of our task and then approach it in such way that real efficiency will result. Every teacher should cherish the desire to become a story-teller. Nothing less than that is worthy of one who is directing little children in their development toward Christian character.

Outlines of Bible Stories

In order to assist the teacher in selecting and arranging her material and to give some idea of the framework of a story, typical stories are outlined showing introduction, succession of incidents, climax and conclusion:

A Nobleman Saves His Son's Life by Calling on Jesus.—John 4. 46–53. There was once a nobleman whose son was very ill. The father had done everything he could do, and still the boy was ill.

Heard that Jesus was passing through the country.
Went to find Jesus.
Saw crowd in distance.
Ran to Jesus.
Begged Jesus to come and heal his son.
Heard Jesus say, "Go thy way; Thy son liveth."
Hurried home.
Was met by servants.
Was told that his son was well.

Then the nobleman knew that Jesus had healed his son. And how glad he was that his boy was well again!

Some People Receive a Gift.—Exod. 16. 1–18. Some people, called Israelites, were making a journey. They carried their clothes in bundles and made ready a lunch to eat along the way, for their journey was to be a long one.

Started on journey.
Enjoyed food.
Ground meal for more food.
Exhausted supply.
Told Moses of needs.
Were reassured by Moses.

Waited while Moses talked to God.
Received quails and manna.
They ate all they wanted and were happy and contented, and thanked God for his good gift to them.

Moses Obeys God's Voice.—Exod. 3. 1–12 and 4. 20. There was once a man named Moses. One day he was out on the hillside herding his sheep.
Saw a bright light.
Went to it.
Heard God's voice.
Was told to return to Egypt to help his people.
Feared the King.
Was reassured by God.
Feared own weakness.
Was reassured by God.
Left his flock and went to Egypt.
So he went back to Egypt to help his people and to do the things God wanted him to do.

A Man Who Remembered to Say, "Thank You."—Luke 17. 12–19. There was once a home in a little village in a far-away land. In this home lived a father, mother, brother, and baby sister.
Father became ill.
Had to leave home.
Met nine other men who were ill.
Told them of Jesus.
Watched for his coming.
Saw crowd approaching.
Went near road to listen.
Saw Jesus.
Called for help.
Heard his answer.
Were healed.

All ran joyously toward village.
Father turned back.
Knelt down and said, "Thank you."

He turned then and ran into the village. His heart was singing a song of joy and thankfulness to Jesus who had made him well so that he might see his home and family again.

Preparation of the Story

Introduction:

Written story versus story that is told.
Use of teacher's texts.

How to Prepare the Bible Story:

Read Bible material.
Read additional material.
Read different versions of the story.
Decide upon purpose of the story.
Select and arrange incidents.
Write introduction and conclusion.
Write the story.
Study but do not memorize the story.
Practice.

Outlines of Bible Stories:

A Nobleman Saves his Son's Life by Calling on Jesus.
Some People Receive a Gift.
Moses Obeys God's Voice.
A Man who Remembered to Say, "Thank You."

Suggestions for Further Study

1. Mention three Bible stories which are made more effective by the elimination of some of the incidents listed in the original.

2. Suggest three Bible stories where it would be necessary to add material to make a story suitable for children.
3. Outline three Bible stories.
4. Write one story.

Books for Reference

Cather, Katherine Dunlap. *Story-Telling for Teachers of Beginners and Primary Children.*

Eggleston, Margaret W. *Use of the Story in Religious Education.*

Lee, Hetty. *Present-day Problems in Religious Teaching.*

Raymont, T. *Use of the Bible in the Education of the Young.*

Rice, Edwin Wilbur. *Orientalisms in Bible Lands.*

CHAPTER VII

MAKING THE STORY GRIP

The structure of the story as presented in the preceding chapter is merely the skeleton to which must be added flesh and blood. Good structure is essential to a story. It is also true that one may have perfect structure and yet produce a very poor and ineffective story if into the incidents there has not been breathed the breath of life.

How to Make the Story Effective

Granting good structure, there are a number of means employed by the story-teller in making the story interesting and attractive to children. Some of the most important ones are given below.

Simple and concrete words.—This does not mean that we are to use baby talk or words of one syllable, but that we should select words that are within the range of the child's understanding. To use words that are beyond his comprehension is to place an insurmountable barrier in his way. Difficult or abstract words may blur important portions of the story and cause the child to lose the thread of thought entirely. The teacher should choose simple, concrete words that will throw a picture before the mind of the child. For example, contrast the effectiveness of the following sets of sentences:

A little bird came into the garden. Its coloring was quite attractive.

A little bird came hopping into the garden. Its coat was as yellow as gold.

A giant came to meet David. He was large, had great strength, and was well protected by his armor and everybody knew that he had advantage over the shepherd lad.

A giant came to meet David. He was taller than any man you ever saw, and was strong enough to fight two or three grown men. He had a heavy iron armor over his whole body. He even wore a great iron hat on his head and carried an iron shield in front of him. And when David, the shepherd lad, walked out to meet him with nothing except his staff and a sling the people said, "Surely the giant will kill him."

Naaman was grateful to the prophet for what he had done for him. He expressed his thanks and went joyfully home. The little girl rejoiced with him.

Naaman was very glad that he was well again. He went to Elisha and said, "Thank you for your kindness to me." Then he hurried to his chariot and drove home as rapidly as he possibly could. He told his wife and the little girl what had happened and they were as happy as happy could be.

Direct discourse.—A real story-teller is so absorbed in making the characters of the story live for the children that she forgets all about herself. The most effective way to make the story strong and vital is to give one's full attention to the task of making the characters act and talk. Inanimate things, as well as birds and animals, may be endowed with speech. It is almost impossible to use too

much direct discourse in telling stories to children. Note the following contrasting illustrations:

As the little baby Moses lay there in the basket the birds and wind and water seemed to tell him not to be afraid.

The little birds twittered in the trees and seemed to say, "Don't be afraid, little baby." The wind whistled softly through the trees, "Don't be afraid." And even the water as it went swish, swish around the basket said as plainly as could be, "Don't be afraid."

The princess said that it was a dear little baby, but that she did not know how to care for it, and that she would need a nurse. The baby's sister came running quickly and said she could find one.

The princess said: "It's a dear little baby! I should like to have him for my very own, but I do not know how to care for him. I must see if I can find a nurse somewhere." Miriam had heard all this, and she came running up quickly and said, "I know someone who would care for the baby, Princess." Then she ran home as quickly as she could and brought her mother.

The mother sheep rubbed against the shepherd and said in her own way that she wished he would try to find her little lamb.

The mother sheep rubbed against the shepherd and seemed to say, "Can't you find my little sheep that is lost?"

Repetition.—The charm of many a child's tale lies in the fact that it employs repetition. To this fact may be attributed largely the child's love for the story of the three bears with its "Who's been drinking my milk?" "Who's been sitting in my

chair?" "Who's been lying in my bed?" Children are attracted by that element in the story of the three pigs expressed in the words, "Then I'll huff and I'll puff and I'll blow your house in."

The child recognizes with joy the recurring words or sentences and welcomes them as old friends. It gives him a sense of "at-homeness" in the story.

This is an element which can and should be introduced into our Bible stories. In the story of the shepherd and his sheep this element of strength is illustrated by the expressions "He counted on and on and on," and "He went over the hills and through the valleys." In telling about the tall church tower it gives the child a sense of its height to say, "The tower rose up, up, up toward the sky."

Miss Danielson, in *The Little Child and the Heavenly Father*, gives a delightful example of repetition in the story of "The Boy Samuel" when she says that his mother goes up to the temple each year "when the grapes have turned purple and the corn is gathered in." She uses this effective means also in telling the story of Daniel in the lions' den, when she speaks in a number of instances of Daniel going up, up, up to the roof of the house to pray. In the story given at the close of this chapter, note the repetition of words, phrases, and sentences.

Mimicry.—The teacher should not indulge in any grotesque and mirth-provoking imitations, but in a limited way most teachers will find it possible and helpful to imitate the sounds of different things of nature.

The wind sings, "Woo, woo," softly through the trees. The rain falls "patter, patter" or with a

gentle "tap, tap, tap" on the window pane. The birds sing, "Cheep, cheep," or "Cheer-up, cheer-up" at the coming of spring, and the sheep quite naturally answers in his own tongue, "Ba, ba" to the shepherd's call.

How to Tell the Story

Much of the charm of the story depends upon the way in which it is told. The most perfect and beautiful story may fail to be effective if it is told in a careless and indifferent manner, while one far less desirable in form and content may make its appeal simply because of the personality of the story-teller and her charm in relating it. Best results are attained when we secure a happy combination of the two: a story perfectly constructed and told in a charming manner.

For those who need to cultivate ability and power in telling a story the following points are mentioned as worthy of consideration and study.

See it.—It is absolutely essential to see the things you want others to see. When you are relating merely what somebody else saw or something that is hazy in your own mind, you can be assured that your listeners are going to be inattentive or indifferent. If there is a single word-picture in the whole story that is indistinct in your own mind, do not tell the story until it has become clear. It sometimes helps to think of the story as a series of beautiful pictures which you hope to show to the children by means of words.

Feel it.—You must enter into the feelings of the characters. Rejoice with those who rejoice and weep with those who weep. Let your feelings and

sympathies blend perfectly with those of the persons in the story.

Believe thoroughly in the story and the message it has to give. Do not deceive yourself into thinking that it may appeal to your listeners even if it does not appeal to you. Children are quick to detect insincerity and when their confidence in you is destroyed the story loses its value.

Do not be hasty, however, in dismissing a story by the thought, "I don't like it." Sometimes a feeling of appreciation for a story may be cultivated by study and practice. Try to like the story. Make yourself susceptible to its influence and see if it will not grow upon you.

If, on the other hand, you have told a story which you once liked, until you are "sick and tired of it" and it is no longer attractive to you, you may be sure it will have no appeal to the children. Either revive your interest and feeling or lay the story aside until you can come to it with freshness of interest.

Know it.—You must know your story absolutely. Uncertainty and hesitation are fatal to success in story-telling. It is neither necessary nor advisable to know the story word for word. Know your characters, know the circumstances in which they live, know what they are going to do, and know just how they are going to accomplish it.

Tell the story so that others can see and feel it.—Each teacher must tell the story in her own way. No rules can be laid down. One person may be successful in relating the tale dramatically while another person may make a strong appeal by telling the story in a perfectly quiet manner. Study your-

self to know by what means you as an individual can make your story appealing. Do not try to imitate unique qualities in another story-teller.

Tell the story in a simple and straightforward way. Do not assume mannerisms of the finest story-teller. Be yourself; learn to be your best self. Enter into your story and tell it in an animated manner, but do not be sloppy or gushing.

Some story-tellers find gestures necessary. Others accomplish results with few or none. Gestures may assist in making some stories clear and be superfluous in others. Again, certain groups of children are helped materially by gestures while others find that aid unnecessary. Do not select certain gestures and tack them onto the story, but study yourself, your story, and your audience and use those gestures that come naturally and spontaneously as a means of making word-pictures clear and emphatic.

Use a clear but soft tone of voice. Speak distinctly and loudly enough so that every child can hear. Tell the story to all the children, not merely to those on the front row. At the same time remember that a soft tone of voice carries the feeling of mystery and is always alluring.

Illustrations

Below is given a story as it might be told to Primary children. Study it from the standpoint of structure and note the means used to make it effective:

The Good Shepherd

Once there was a shepherd who had many, many sheep. He loved them very much and called them

by name. There were Fleecy, Snowball, Mother Patience, Bright Eyes, and ever and ever so many more. The sheep loved the shepherd too, and knew his voice, and when he called they always came running quickly. In the daytime the shepherd led his sheep out into the green pastures, where they might eat the grass and drink the clear, cool water, and at night he kept them in a fold, where they were safe from harm.

One norning the shepherd started to take his sheep to the pasture. He opened the door of the fold, held his staff low across the doorway, and called, "Come, Fleecy! Come, Mother Patience! Come, Bright Eyes!" They all came quickly, and as they jumped over the staff, he counted, "One, two, three, four, five, six," and on and on and on until he had counted all of them. Then he started to lead them to the pasture.

They went to the first hill, but the grass was nibbled short. They went through the valley and on to the next hill, but the grass was short there too, because they had grazed there also the day before. So they went on and on over hills and through valleys until at last they came to the mountainside where there was plenty to eat and drink. The nice, fresh grass seemed to say, "Come and eat! Come and eat!" and the quiet little pool of water seemed to say, "Come and drink! Come and drink!" The trees too seemed to stretch out their arms and say, "Come and rest in my shade!"

The shepherd said, "This is where we shall stay to-day," and he sank down in the shade of the tree. Some of the sheep nibbled the fresh grass, some stopped for a cool drink, and some

scampered about, and all of them had a very happy time indeed.

Once little Bright Eyes strayed away from the others, and the shepherd had to call, "Come back, Bright Eyes, come back! You might get lost or hurt in the brambles."

So the day passed on until late in the afternoon the shepherd looked up into the sky and saw a black cloud gathering. "We must hurry," said he, "it is going to rain." So he gathered his sheep together quickly, so quickly that he did not notice that Bright Eyes was not among them. Then he hurried the sheep down the mountainside and onward toward home.

It grew darker and darker. Soon great drops of rain began to fall, slowly at first and then faster and faster until it was raining very hard. Over the hills and valleys they went and on and on and on until at last they came to the fold.

The shepherd opened the door of the fold, held his staff low across the doorway and as the sheep jumped over it he counted, "One, two, three, four, five, six," and on and on and on until he had counted all of them—but one was gone. He closed the door and looked at the flock carefully. It was Bright Eyes that was gone.

Now the shepherd was cold, wet, tired, and hungry, but he could not be happy to stay there when he knew that his little sheep was alone somewhere out in the dark and cold. Mother Patience rubbed against him and seemed to say, "Can you not find my little lamb that is lost?"

So the shepherd brought bowls of water for the thirsty sheep and bound up the scratches that the

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brambles had made. Then he went out again and back to the pasture.

When he came to the first hill he called, "Bright Eyes! Bright Eyes!" but there was no answer. He went down into the valley and on to the next hill, calling again and again for his little sheep, but there was no answer. At last he came to the mountain-side where the sheep had grazed all day, and again he called, "Bright Eyes! Bright Eyes!" There was a faint "Aa, aa!" He called again and this time he heard very clearly, "Ba, ba!" and he knew that Bright Eyes must be caught in the brambles near by. He pushed through the bushes, although they scratched his hands and tore his clothing, until at last he stood beside the poor little lamb that was held fast by the thorns.

He loosed it and lifted it up into his arms. Then he wrapped his great coat around the frightened and shivering lamb and started home.

Over the hills and through the valleys he went, but do you think he cared now that he was cold, wet, tired, and hungry? No, he did not think of that now because he had found the little sheep.

At last he came to the fold and put Bright Eyes down with the other sheep. Mother Patience rubbed against him and seemed to say, "Thank you, for finding my little lamb," and the shepherd was very happy because he had found the sheep that had been lost.

Making the Story Grip

How to Make the Story Effective:

Simple and concrete words.
Direct discourse.

Repetition.
Mimicry.

How to Tell the Story:

See it.
Feel it.
Know it.
Tell it so that others can see it and feel it.

Illustration:

"The Good Shepherd."

Suggestions for Further Study

1. Enumerate the characteristics of good stories and discuss each.
2. Study a number of stories, substituting concrete for abstract words, and notice the difference in the appeal of the word pictures.
3. Study a number of stories, changing the indirect to direct discourse, and note how their effectiveness is increased.
4. What are the qualifications of a good story-teller?

Books for Reference

Bailey, Carolyn Sherwin. *For the Story-Teller.*
Bone, Woutrina A. *Children's Stories.*
Bryant, Sara Cone. *How to Tell Stories to Children.*
Cather, Katherine Dunlap. *Religious Education Through Story-Telling. Story-Telling for Teachers of Beginners and Primary Children.*
Eggleston, Margaret W. *Use of the Story in Religious Education.*
Forbes, Mildred P. *Good Citizenship through Story-Telling.*
Lyman, Edna. *Story-Telling.*

CHAPTER VIII

STORIES IN THE PRIMARY DEPARTMENT

There is no teaching device that can be employed more effectively in the religious education of the Primary child than the story. Because the teacher will need to supplement the story material found in any course of study she may be using, and at times may wish to substitute stories that more nearly meet her needs, she should be familiar with a variety of source material, understand how to make suitable selections, and know when and how to use them.

Sources of Story Material

Stories that may be used in the religious education of the child are to be secured from many sources.

Bible.—The Bible is the great textbook of the Christian religion. Its stories are abundant in number and variety, and are permeated with great and abiding religious truths.

The Old Testament is particularly rich in children's story material. The great creation stories that recount so completely and beautifully the wonders of the world and make them all the work of the hand of God, come appropriately to the Primary child as the natural answer to his questions, "Who?" "When?" "Where?" and "Why?" Because of the natural interest of children in other children, stories of the babyhood and early life of

Joseph, Moses, Samuel, and David make a particular appeal. The inimitable Joseph stories, relating the adventures of this hero from his boyhood to the time down in Egypt when he cared for his aged father and on to the close of his life, with scarcely an exception, are suitable for Primary children. The account of the struggles and victories of the life of David appeal particularly to older Primary children. Single selections from the lives of Abraham, Joshua, Saul, Elijah, Daniel, and others hold truths that are applicable to child life.

The New Testament furnishes appealing stories of Jesus' birth and early life, and accounts of his many deeds of kindness: healing the sick, feeding the hungry, blessing the children, and in other ways helping those who were in need. To these may be added many other stories of people who helped Jesus do his work.

Using biblical material with children is, however, not without its difficulties. How, for example, is one to explain seeming contradictions? Will the narrative, if used with an eye single to conditions and purposes for which it was written, still yield ethical and religious truths suitable for little children? Is there any danger that we may distort a section of Scripture in an attempt to derive from it lessons which it was never intended to teach? In selecting a single incident from the life of a Bible hero, may we not easily give an exaggerated idea of the goodness of the character? At the same time, is it possible for a child to comprehend the detailed experiences of an entire life with its heights and depths and misty flats? If one desires to use the historical approach to the Bible, how can this

be done with children who are not oriented in time and who have little idea of sequence?

These and other equally difficult questions must be faced and answered by the one who would tell Bible stories to children.

Other sources.—While it is natural and right that we should turn to the Bible as the primary source of material to be used in the religious education of children, it is neither necessary nor desirable for us to limit ourselves to this one source. Let us draw freely from other sources—nature, literature, music, art, and life itself.

Selection of Stories

All Bible stories are not suitable for children, and it is also evident that in drawing from supplemental sources care must be exercised as to the choice of story material. Selection should be made with a view to meeting the growing needs and widening interests of children rather than for the purpose of using certain bodies of knowledge. Needless to say, the materials used should be within the intellectual grasp of those with whom they are used.

Moral and religious value.—Since our avowed purpose is to foster religious life, it is obvious that stories selected should offer for the consideration of children ideas and types of action consistent with highest Christian ideals, and thus worthy of admiration and emulation. They should also be so closely akin to their experiences that the relationship is apparent to them and helpful in everyday living.

Positive versus negative.—It is usually wise to choose stories that emphasize the positive and

beautiful rather than the negative and ugly elements. Undoubtedly, there is a place for the teaching of aversion to those things which are mean, unlovely, and untrue, but for the Primary child the teaching of appreciation for those things which are good, beautiful, and true might well predominate. "Do this," takes the place of "Don't do that," and the child is spared suggestions which might easily pique his curiosity and tempt him to experimentation. Furthermore, it is rather more desirable for conduct to be motivated by a positive desire to do right than by fear of the results of wrongdoing.

When to Use the Story

Brief suggestions are made in answer to the question, When may stories be used?

Class period.—Stories will be used freely in the class period for the purpose of helping children to build concepts basic to the Christian religion, and as a means of assistance in answering questions and solving problems.

Worship service.—Frequently a story may serve as a climax to the worship service, thus making the theme apparent to the child.

Social occasions.—Single stories or those arranged in groups by themes help to entertain children and make meaningful social occasions of class or department, whether they be indoor parties, or picnics, or nature walks.

How to Use the Story

The inherent value of the story makes it all the more important that suitable use be made of it.

Many a story has failed to be of the greatest service because it was wrongly used.

Teacher should tell, not read, the story.—Not infrequently we find the unprepared teacher following the line of least resistance by reading the lesson from her text. A book in the hand of the teacher is a barrier between her and the children. The interest of the teacher is divided between the contents of the book and the waiting children. She should cast aside her book and with hands unhampered and eyes perfectly free to follow the changing expressions of the children, tell the story as if it came from her heart—as though it were a part of her very life.

Children should not read the story.—Sometimes a teacher even allows the lesson period to degenerate into a reading lesson by asking the children to read "by turns" from the lesson paper. Such carelessness, lack of preparation, and utter disregard for all the laws of teaching is unpardonable. The teacher may thus "fill in" the allotted time for study, but she has failed absolutely in the teaching process.

A lesson leaflet in the hands of children who do not understand the material which is being presented and who have only partially mastered the mechanics of reading is an insurmountable obstacle in the teaching of religion. A certain primary class was to study the lesson "The Boy Samuel." Mary was asked to read the first paragraph. All went well until she came to the word "Hannah," which was a stumbling-block to her. "Hosanna," loudly whispered the child next to her, and the reading continued to the entire satisfaction of everyone concerned.

Use of story leaflet.—The leaflet is designed for the use of the child, and the teacher should try to stimulate interest in it by calling to the attention of the child the story to be found in it, but it can be used advantageously only after the story has been told. The paper is very valuable in the home, where the child, listening to its contents or reading it for himself, will interpret it in the light of the first presentation made by the church school teacher. First impressions tend to persist, and it should be the ambition of every teacher to present the truth in a clear, concise, and appealing way, so that the child will ever think of it as a thing of life and beauty rather than as a jumble of words.

Let no teacher of little children be satisfied to say, "I cannot tell a story," but, rather, let her through study and practice so master the art that from time to time the children will look expectantly to her with the appeal in their eyes, "Tell us another story."

Value of the Story Method

The story stands as one unquestioned method of teaching children. Those who have looked into the faces of boys and girls who are listening to a story, who have seen the sparkling eye and noticed the bated breath of the attentive little listeners, and who have traced the results of the story in the lives of the children, need no argument to convince them of its power.

Wide use.—From the earliest ages down to the present time the story has been used effectively as a means of education. Long before there existed written history or literature, experiences were trans-

mitted from one generation to another through the story. All great teachers have employed this art. Jesus was a master story-teller. When he wanted to reach the hearts of the people he did not argue with them about theological doctrines, or lead them into philosophical discussions, but he told them stories. And they heard him gladly.

Universal appeal.—The story has had and still claims a response from all races and classes of people, be the station high or low. It finds a place in the mind and heart of the most highly cultivated as well as the savage in the heart of Africa who sits at the door of his hut drinking in the tales of adventure as told by his fellow men.

Makes truth live.—The story makes truths clear and vital. We may talk with children about being good, we may point out the virtues of obedience, truthfulness, and helpfulness, and we may admonish them with all the zeal we possess to inculcate these teachings into their lives. They may understand what they ought to do. They may know what is right, but that gives no assurance that their lives are being touched and their conduct influenced. But let us tell a story of an obedient child, a character in whose life truthfulness was wrought out, or a person whose life seemed to be motivated by love and helpfulness, and the abstract virtues become living, concrete, and vital. The story stands unparalleled for its truth-carrying power.

List of Stories

From some of the books mentioned in this chapter and from other sources, extra-biblical stories have been gleaned and arranged under topics with a

view to meeting the needs of the church-school teacher.

Autumn and Thanksgiving

"The Anxious Leaf," Beecher. *Kindergarten Stories*, Wiltse.

"The First Thanksgiving." *Primary Story Worship Programs*, Berg.

"How Patty Gave Thanks." *Child's World*, Poulsson.

"I am Thankful Because." *Child Life*, November, 1926.

"Learning How." *Primary Story Worship Programs*, Berg.

"Much and More." *Golden Goblet*, Stocking.

"Nature's Blanket." *Little Child in Sunday School*, Guild and Poor.

"Snowflake and Leaf." *For the Children's Hour*, Bailey and Lewis.

"A Thanksgiving Story." *Boston Collection of Kindergarten Stories.*

"When Pietro Gave Thanks." *Little Child in Sunday School*, Guild and Poor.

Christmas

"Candles," Andersen. *For the Children's Hour*, Bailey and Lewis.

"The Jar of Rosemary." *Story-Teller*, Lindsay; and *Primary Story Worship Programs*, Berg.

"Legend of the Christ Child." *In Storyland*, Harrison.

"Legend of the Christmas Tree." *Christmas Legends and Stories*, Curtiss.

"Legend of the White Gifts." *Christmas Legends and Stories*, Curtiss.

"The Little Gray Lamb." *Stories for Sunday Telling*, Bailey.

"Loving and Giving." *Course for Beginners in Religious Education*, Rankin.

"Paddy's Christmas." *Child Life*, December, 1924.

"Piccola." *The Story Hour*, Wiggin and Smith.

"The Promise." *Story-Teller*, Lindsay.

"Robin's Christmas." *Course for Beginners in Religious Education*, Rankin.

"The Story of Gretchen." *Mother Stories*, Lindsay.

"Why the Chimes Rang." *Why the Chimes Rang and Other Stories*, Alden.

"A Flower That Helped." *Primary Course for the Vacation Church School*, McDowell.

Love for Flag and Country

"The First Flag of the United States." *Tell It Again Stories*, Dillingham and Emerson.

"The Flag-Bearer." *Pilgrim Elementary Teacher*. February, 1918.

"A Flag Story." *Primary Story Worship Program*, Berg.

"The Little Boy Who Served His Country." *King's Highway Series: Way of the Gate*, Sneath, Hodges, and Tweedy.

"The Magic Gift." *Pilgrim Elementary Teacher*. June, 1920.

"Rescue of Old Glory." *Tell Me Another Story*, Bailey.

"Story of the flag." *King's Highway Series: Way of Green Pastures*, Sneath, Hodges, and Tweedy.

"Tony Stands by the Flag." *Pilgrim Elementary Teacher*, August, 1919.

Springtime and Easter

"Apple Seed John." *For the Children's Hour*, Bailey and Lewis.
"The Boy Who Discovered Spring." *Why the Chimes Rang and Other Stories*, Alden.
"The Caterpillar's Journey. *Primary Story Worship Programs*, Berg.
"Decoration Day." *In Storyland*, Harrison.
"An Easter Story." *Little Child in Sunday School*, Guild and Poor.
"An Easter Story." *Course for Beginners in Religious Education*, Rankin.
"Finding Easter." *Stories for Every Holiday*, Bailey.
"Inside the Garden Gate." *Mother Stories*, Lindsay.
"The Road that Wanted to be Beautiful." *Outdoor Story Book*, Bailey.
"Snowdrop." *For the Children's Hour*, Bailey and Lewis.
"Snowflake and Snowdrop." *Outdoor Story Book*, Bailey.
"The Tulip's Story." *Half a Hundred Stories*, Milton Bradley Company.
"Wee Nest." *Story Garden*, Lindsay.
"Wind's Fun." *Story Garden*, Lindsay.

Mother's Day

"Ander's New Cap." *Teacher's Story-Teller's Book*, O'Grady and Throop.
"Emily's Home." *Primary Story Worship Programs*, Berg.
"The Golden Windows." *Golden Windows*, Richards.
"How the Home was Built." *For the Children's Hour*, Bailey and Lewis.

"Little Gray Grandmother." *In Storyland*, Harrison.
"The Little Traveler." *Mother Stories*, Lindsay.
"Ralph's Birthday Gift to his Mother." *Religion in the Kindergarten*, Rhodes.
"What Bradley Owed." *Primary Story Worship Programs*, Berg.

Appreciation for People of All Lands

"Anthony Petrello." *Course for Beginners in Religious Education*, Rankin.
"Bunga's Gift." *Everyland*. March, 1918.
"How One-Eye Won his Feather." *Everyland*, March, 1911.
"How the Artist Forgot Five Colors." *Primary Missionary Stories*, Applegarth.
"Little Ever More Fragrant." *The Spirit of the Street*, Holton.
"The Magic Rug of Balgiz." *Second Primary Book in Religion*, Colson.
"May Day." *Kin Chan and the Crab*, Converse.
"A Road and a Song," Stewart. Woman's Board of Missions, Presbyterian Church, New York City.
"Slim-Man-Whose-Coat-Drags-Over-the-Ground." *Indian Playmates of Navajo Land*, Baader.
"The Sweet-Potato Song." *The Spirit of the Street*, Holton.
"Tommy's Birthday." *The Children's Story Garden*, Broomell.
"What the Blind Princess Did." *Primary Stories Worship Programs*, Berg. Adaptation of story in "They Love Him Too," *Missionary Education Movement*.

Miscellaneous

"Afraid of the Dark" (overcoming fear of the dark). *Primary Story Worship Programs*, Berg.

"Another Story About Little Trot" (helping God answer prayer). *Second Primary Book in Religion*, Colson; and *Primary Story Worship Programs*, Berg.

"Bennie's Sunshine" (helping mother). *Boston Collection of Kindergarten Stories.*

"A Boy Who Wondered and Found Out" (learning who made everything). *Second Primary Book in Religion*, Colson.

"A Brave Family" (mother cat saves her kittens). *Little Child in Sunday School*, Guild and Poor.

"Burning of the Rice Fields" (doing what one is told to do). *How to Tell Stories to Children*, Bryant.

"Clytie" (becoming like one's ideal). *My Bookhouse*, Miller. Vol. 2.

"A Dear Little Family" (happy family life). *Half a Hundred Stories*, Milton Bradley Co.

"Dunny" (showing love for animals). *Course for Beginners in Religious Education*, Rankin.

"The Fairy Cap" (learning to control oneself). *Course for Beginners in Religious Education*, Rankin.

"A Flag Story" (appreciating the Christian flag). *First Primary Book in Religion*, Colson.

"The Friendly Dark" (learning not to be afraid). *Little Child in Sunday School*, Guild and Poor.

"How the Bells Called" (going to church). *Religion in the Kindergarten*, Rhodes.

"How the Birds Helped Thistle Goldfinch" (sharing

illustrated in bird life). *Little Child in Sunday School*, Guild and Poor.

"How the Singing Water Got to the Tub" (water helps us keep clean). *Here and Now Story Book*, Mitchell.

"How Twelve Ducklings Learned to Hide" (learning to obey). *Course for Beginners in Religious Education*, Rankin.

"Lassie's Family" (dog caring for a cat). *Little Child in Sunday School*, Guild and Poor.

"Learning to Tell the Truth." *Course for Beginners in Religious Education*, Rankin.

"The Little Engine That Could" (willing and able to do a difficult piece of work). *My Bookhouse*, Miller. Vol. 1.

"Little Hero of Haarlem" (being brave). *How to Tell Stories to Children*, Bryant.

"The Little Shepherd" (being obedient). *More Mother Stories*, Lindsay.

"Little Ted" (being cheerful). *Little Child in Sunday School*, Guild and Poor.

"Mrs Gray's Family" (happy family life). *Golden Goblet*, Stocking.

"The Ranger" (helper who watches for forest fires). *Second Primary Book in Religion*, Colson.

"A Story for the New Year" (boy uses his voice in church choir). *Second Primary Book in Religion*, Colson.

"Story of an Honest Grocer" (acting honestly in handling money). *Primary Story Worship Programs*, Berg.

"Which Home Is Best?" (each creature has a home suited to his needs). *Christian Nurture Series*, No. 1.

Collections of Stories

It is impossible to include in a limited bibliography all of the splendid collections of children's stories. The following are selected because of the large number of suitable stories which they offer to the teacher of children in the Primary Department:

Alden, Raymond MacDonald. *Why the Chimes Rang.* A story artistically written, and of exceptional ethical merit.

Baader, Ethel M. *Indian Playmates of Navajo Land.* Six stories of Indian life presented in a course for Primary children.

Bailey, Carolyn Sherwin. *Outdoor Story Book.* Stories of out-of-door life, arranged by seasons.

Stories for Every Holiday. Stories for Various Holidays: Thanksgiving, Christmas, Washington's Birthday, Easter, etc.

Stories for Sunday Telling. "Each story is written having in mind the apperceptive relation to the life and interests of the average Sunday-school child of this (Kindergarten, Primary, and Junior) age. Each leads in its scope and plot to an important life lesson which children will easily grasp and feel and apply."

Bailey, Carolyn Sherwin, and Lewis, Clara M. *For the Children's Hour.*
"The book is offered to kindergartners, teachers, and mothers who realize the large part the story plays in the development of the little child, mentally and morally."

Baker, Edna Dean and Clara Belle. *Bible in Graded Story.* Vol. 1, "Good Shepherd." Vol. 2, "Good Neighbor." Vol. 3, "Golden Scepter."

Selected Bible material put into story form for Kindergarten, Primary, and Junior children.

Berg, Mary Kirkpatrick. Primary *Story Worship Programs.*

Worship programs, in which stories are used freely.

Bryant, Sara Cone. *Stories to Tell to Children.*

A collection of fifty stories which the church-school teacher will find useful in planning for story hours and social occasions.

Cabot, Ella Lyman. *Ethics for Children.*

This book includes ethical material with suggestions for teaching suitable for every month of the school term from the first day in school to the end of the eighth grade.

Colson, Elizabeth. *First Primary Book in Religion and Second Primary Book in Religion.*

Two courses prepared for week-day schools of religion. Rich in story material.

Converse, Bertha M. *Kin Chan and the Crab.*

A course on Japan, containing eight stories for Primary children.

Curtiss, Phebe A. *Christmas Stories and Legends.*

A compilation of charming stories for use during the Christmas season.

Danielson, Frances Weld. *Bible story book.* Selected Bible stories for kindergarten children, illustrated with twelve artistic full-page pictures.

The Little Child and the Heavenly Father.

A two-year course of lessons for children 4 and 5 years of age, published in quarterly form. The lessons are arranged under themes and presented in story form.

Franklin, Ethel, and Pousland, Annie E. *A Friendly World.*

A course of study in religious education prepared for Kindergarten children but containing many stories suitable for Primary boys and girls.

Guild, Clara T., and Poor, Lillian B. *Little Child in Sunday School.*

A manual for teachers of Beginners' classes. The emphasis is placed on helpfulness and responsibility as the direct outcome of love. The stories used to illustrate the truths are mostly extra-biblical.

Holton, Priscilla. *The Spirit of the Street.*

Eleven ethical stories about Chinese children.

Lindsay, Maud. *Mother Stories.*

The majority of these stories deal with subjects connected with the experiences of a four or five-year-old child and hence are well adapted for use in kindergarten work.

More Mother Stories. Stories of animals, outdoor life, and children presented in Miss Lindsay's happiest and most pleasing manner.

Story Garden for Little Children.

Twenty stories of everyday happenings that will delight the child of kindergarten age.

Story-Teller.

Ethical Stories for Primary Children. "Jar of Rosemary" and "The Promise" are very valuable for workers in religious education.

Miller, Olive Beaupre. *My Bookhouse.*

Selected and graded literature in 6 volumes: In the Nursery, Up one Pair of Stairs, Through Fairy Halls, Treasure Chests, From the Tower Window, and The Latch Key. Beautifully illustrated.

Mitchell, Lucy Sprague. *Here and Now Story Book.*

"Experimental stories written for the children of the City and County School (formerly Play

School) and the Nursery School of the Bureau of Educational Experiments."

McDowell, Edith. *A First-Primary Course for the Vacation Church School*

A series of lessons rich in story material.

Rankin, Mary Everett. *Course for Beginners in Religious Education.*

Lessons for kindergarten children, presented in story form.

Rhodes, Bertha Marilda. *Religion in the Kindergarten.*

Forty-two lessons for the Sunday Kindergarten using Biblical and extra-Biblical story materials.

Sneath, E. H., Hodges and Tweedy. *King's Highway Series.*

Eight books making a graded system of moral and religious training, containing choice bits of literature in the form of stories, prayers, poems, biblical stories, Scripture, and some of the masterpieces of art. For children 6 to 15 years of age. Following are the titles of the books: *Way of the Gate, Way of Green Pastures, Way of the Rivers, Way of the Hills, Way of the Mountains, Way of the Stars, Way of the King's Garden, Way of the King's Palace.*

Stewart, Mary. *Tell Me a True Story.*

Selections from Old and New Testaments presented in story units.

Books Containing Lists of Stories or Story Books

Bone, Woutrina A. *Children's stories.*

Cather, Katherine Dunlap. *Educating by Story-Telling.*

Cowles, Julia Darrow. *The Art of Story-Telling.*
Forbes, Mildred P. *Good Citizenship Through Story-Telling.*
Forbush, William Byron. *Manual of Stories.*
Lyman, Edna. *Story Telling.*
Salisbury and Beckwith. *Index to Short Stories.*
Shedlock, Marie L. *The Art of the Story-Teller.*

Stories in the Primary Department

Sources of Story Material:

Bible.
Other sources.

Selection of Stories:

Moral and religious value.
Positive versus negative.

When to Use Stories:

Class period.
Worship service.
Social occasions.

How to Use Stories:

Teacher should tell, not read, the story.
Children should not read story.
Use of story leaflet.

Value of the Story Method:

Wide use.
Universal appeal.
Makes truth live.

List of Stories Grouped by Themes.
Collections of Stories.
Books Containing Lists of Stories or Story Books.

Suggestions for Further Study

1. What considerations should be kept in mind in selecting stories for Primary children? Illustrate.
2. Which stories in your course of study make the greatest appeal to the Primary children? Why?
3. What use of the story are you making in your Primary Department?
4. Would you not find it advantageous to make a collection of stories suitable for use in the religious training of children?

Books for Reference

Cather, Katherine Dunlap. *Educating by Story-Telling. Religious Education Through Story-Telling. Story-Telling for Teachers of Beginners and Primary Children.*

Eggleston, Margaret W. *Use of the Story in Religious Education.*

Forbes, Mildred P. *Good Citizenship Through Story-Telling.*

Lee, Hetty. *Present-day Problems in Religious Teaching.*

Shedlock, Marie L. *The Art of the Story-Teller.*

Smith, Robert Seneca. *Use of the Old Testament in Current Curricula.*

CHAPTER IX

PICTURES AND MODELS

THE teacher should have at her disposal illustrative material that ministers to the religious needs of Primary children. This will include a supply of pictures and models.

HOW TO SELECT PICTURES

Weigle says, "Let absolutely nothing touch the child's senses that you would not have become a permanent part of his life." This statement applies aptly to the use of pictures in the Primary Department. In making selections for children the following factors enter into consideration:

The child's interests.—Not all good pictures are suitable for children. No matter how worthy a picture may be, it will fail in its purpose if it does not appeal to the interests of the child.

Rarely is a child interested in *landscape* pure and simple. To make pictures of meadows, mountains, and seas attractive there must be some form of life and action connected with them: a little girl picking flowers in the meadow, sheep wandering down the mountain path, cows resting in the shade of the spreading trees, or a great ship tossing on the sea.

Pictures that represent *analogies* should not be used with children. Do not show a picture of a peaceful river and couple it with the text, "I will extend peace like a river." "Peace" and "river"

do not mean the same thing to the child. The picture of the sower scattering seeds over the ground will not convey to the child's mind the thought of sowing seeds of truth and kindness. A river to him is a stream of water and the sower represents to him a man planting real seeds.

Sometimes *symbolism* is resorted to in teaching religious truths. Children are asked to get the lesson of reward for service from the picture of the cross and crown. A picture of a white heart is a symbol for the pure in heart. A burning lamp is supposed to teach the children that they should always be ready. The results are usually not what we anticipate, for children reason from concrete to concrete and not from concrete to abstract.

A child is interested in *animals*. At an early age he plays with and cares for his pets—cat, dog, bird. It is very natural, therefore, for him to have a keen interest in pictures of animals. His early interest no doubt centers in pictures of domestic animals because he can recognize them, but later his curiosity leads him to examine pictures of animals with which he is not familiar and to make comparisons and contrasts. In animal pictures the figures should be natural and true to life, and the outline should be clear and outstanding. Details are not desirable, as intricacy of line tends to confuse the child.

The child has a keen interest in pictures of other *children*. He feels that he is acquainted with them through the intercourse he has with his playmates.

Because the child loves activity, he is particularly interested in the *story picture*. Here characters are represented as *doing* something. There is a dra-

matic situation that grips his attention just as a story does. It is possible by drawing on one's imagination to make up a story about practically any picture, but the good story picture is one that tells its own story.

Good art.—The pictures used should be of artistic value. While the child is not interested in a picture because of its technique, he is gradually though unconsciously cultivating a taste for art. A picture should be good enough to stand the tests of years and meet the child's growing appreciation of art.

Mechanics.—The mechanical execution of the picture should be good. The print must be clear and colors, when used, should not be bold and gaudy, but soft and warm in tone.

Religious value.—There are many splendid pictures that should not be selected for the church school. We are interested in using those of religious value. This does not mean that we must confine ourselves to Bible pictures, but we are to select from the various types those that will help us in teaching the child religious truths. For example, pictures of birds and animals are helpful in teaching the thought of God's care; seasonal pictures portray God's care of life in nature; pictures of child life in other lands help to make clear the scope of God's love and care. We should bear in mind that we are using art not for art's sake but as a pedagogic means in teaching religious truths and establishing religious attitudes.

How to Study Pictures

Pictures are silent teachers, but very often their messages are more clear and forceful if they are

interpreted. If pictures are good enough to use, they are good enough to understand and appreciate.

Story of the picture.—Often there is a story which the artist wishes to portray in his picture. Not infrequently the story is very evident, but the value of the picture is enhanced if it is told by teacher or pupils. Examples of this type of picture are "Christ Blessing Little Children" and "The Triumphal Entry," by Plockhorst, Soord's "Lost Sheep," and "The Baby Moses," by Delaroche.

Story about the picture.—Sometimes by the use of the imagination it is possible to make a story about a picture that will tend to make it more meaningful. In such pictures a dramatic situation is not presented and the teacher has a choice as to her story plot.

Description of the picture.—The description of a picture may be given by the teacher or drawn from the pupils by means of questions and suggestions. For example, the following questions may be used with Millet's "The Sower": What do you see in the picture? Where is the man? What is he doing? Show me how he sows the seeds. What season of the year is it? How do you know? What will happen after the seeds have been lying in the ground for a long, long time? Think how beautiful the fields of waving grain will be!

Another example of how the child might be helped to describe the picture follows, based upon Plockhorst's "Christ Blessing Little Children": Can you see Christ in the picture? Who is near him? Who brought the children here? I think one little child has brought a gift for Jesus. What is it? Why did she bring it? What is Jesus doing to the

children? What did he say to his disciples? What is he saying to the children? Look at the faces of the children and tell me how they feel. Why are they happy? Why do you think Jesus wanted the children near him?

Posing the picture.—Playing or posing the picture is delightful and profitable occupation for Primary children. By imagination the boys and girls identify themselves with the characters portrayed in the picture; they assume their bodily positions, and attempt to approximate their attitudes in forming a living picture as much like the artist's interpretation as possible.

In posing Millet's "Feeding Her Birds," three children sit in a row while another child sits facing them, extending an imaginary spoonful of food toward the baby, who leans forward in eager anticipation. By this method the children are not only coming to understand and appreciate a work of art; they are engaging actively in the experiences of the characters depicted. In this instance, one child is temporarily a little mother caring for her children, one is enjoying the experience of being favored as the baby of the family, and two of them are having a bit of practice in waiting for their turns.

In using any of the interpretations of Christ blessing the children, the teacher may hold the picture and let the children play they are making an imaginary trip to see Jesus. When they arrive they simply enlarge the company of those already gathered, as they group themselves informally in front of the picture and sing, "I Think when I Read that Sweet Story of Old."

"The Dedication of Samuel," by Topham; Millet's

"Sower"; "Hannah and Samuel," by Stacey; "The Convalescent," by Israels; Jessie Willcox Smith's interpretation of "Playing Mother"; and "Spring," by Knaus, are a few of the many pictures which may be made meaningful by this method.

Combination of methods.—Very frequently a combination of these various methods of interpreting pictures will be used in connection with a single picture. Care should be exercised in keeping the aim of appreciation well in the foreground, remembering that an emotional response is the primary outcome desired. Analysis may be used as a means of elucidation; it should never be carried to the point where it enlists the child's interest in various details and makes him lose sight of the whole. Drill has little place here; in fact, it may conceivably lessen or even destroy appreciations already established.

Steps in appreciation technic.—The reader is referred to chapter three of this text for a review of the steps involved in this technic.

How to Use Pictures

Pictures of different types and sizes are needed for the various purposes of the Primary teacher.

Walls.—Carefully chosen, well-framed pictures should find a permanent place on the walls of assembly and classrooms. These should be excellent in quality, suitable to the age of the child, and of permanent religious value. Many pictures that may be used temporarily for illustrative purposes are not worthy of a permanent place on the walls. This is true of many of the seasonal pictures.

Do not use a great number of pictures on the walls of a single room. I once saw eighty-nine pictures on the walls of a Primary assembly room. All were reasonably good: some were large and some were small; some were colored, some were sepia, and some were done in black and white. Do you suppose that any one picture stood out definitely in the mind of the child after he had gazed at that motley array? It is better to make *one* clear and definite impression than *eighty-nine* indefinite impressions on the mind of the child.

Children learn through the hand as well as through the eye. Pictures, therefore, should be hung low so that in addition to looking at them the children may handle them if they wish to do so.

Burlap.—It is well to have a screen or burlap fastened to the wall for the purpose of displaying, temporarily, seasonal pictures or those needed in teaching particular lessons. These pictures should be replaced by others as soon as they have served their purpose.

Worship service.—Sometimes a picture may be used as the nucleus for the worship service. For example, in carrying out a program of worship based on the theme "Jesus' Love for Children," it would be satisfactory to use Plockhorst's "Christ Blessing Little Children." "The Triumphal Entry," by the same artist, serves to create the right atmosphere for a children's praise service. Tell stories about the pictures and let the children sing songs that are closely associated with them.

Class period.—The teacher will need pictures large enough for class use. Lesson story pictures will be supplemented by those that help to build a

background for the story or make its interpretation more clear.

Pictures may be used before and after the lesson story, but rarely while the story is being told. It is generally advisable to use the lesson story picture after the children have heard the story. In this way they are provided with a basis for interpretation.

Individual children.—At times small pictures that are closely connected with the lesson may be provided for the individual children. These may be mounted attractively and taken home as a constant reminder of the lesson truths.

Songs, stories, memory verses, and passages of Scripture may be illustrated by the use of pictures. This not only gives new meaning to the lessons, but has a tendency to make the impressions strong and lasting.

Care of Pictures

Only the best pictures should be purchased, and they should be cared for in such a way that they will serve the church school indefinitely.

Mount.—It is wise to trim and mount the pictures. Brown is most appropriate for the sepia prints, and the gray serves very well for the black-and-white and many of the colored prints. A generous margin should be left so as to protect the picture. The name of the picture and of the artist should be indicated below the picture.

File.—A vertical file is suggested with markers to separate the pictures. If there is a series of pictures to accompany the lessons, they should be separated by years and filed by lessons. Pockets

and pictures should bear corresponding notations as a matter of convenience in filing. P may be used for Primary; the Roman numeral for the years I, II, III; and the Arabic figure for the lessons 1, 2, 3, 4, etc. Thus P II 24 would indicate that the picture was to be used for Lesson 24 in second year Primary. P III 7 means Lesson 7 in third year Primary.

The supplemental pictures may be filed by subjects: home life, children at work and play; autumn, birds and animals; spring, autumn, Christmas, etc. Thus in presenting any lesson the teacher would turn first to her lesson file and then secure from the supplemental file any material that would assist in accomplishing her purpose.

Sources of Pictures

Publishers.—For material from which selections suitable for church school use may be made, the teacher is referred to the following companies:

George P. Brown and Company, Beverly, Massachusetts.

Birds and nature scenes in colors, and Bible pictures.

Christian Board of Publication, Saint Louis, Missouri.

Beginners picture sets, Closely graded church-school courses.

Primary picture sets, Closely graded church-school courses.

Commission on Missions, 14 Beacon Street, Boston, Massachusetts; 19 La Salle Street, Chicago, Illinois; and 287 Fourth Avenue, New York City.

Envelope series, June, 1929.
Contains list of missionary picture material for Primary children.
Picture sheets series.
Small pictures of children of various lands, suitable for note books or posters.
Primary picture stories.
Ten sets of pictures showing children of different lands.
Postcard set.
Scenes from different countries, in colors.
World friendship pictures.
Different countries represented by sets of pictures.

Hammett's, Boston, Massachusetts, and art shop or school supply house in other cities.
Jessie Willcox Smith's studies of child life.

Judson Press, Philadelphia, Pennsylvania.
Beginners picture sets, Closely graded church-school courses.
Primary picture sets, Closely graded church-school courses.

Methodist Book Concern, New York City, and Pilgrim Press, Boston, Massachusetts.
Beginners picture sets, Closely graded church-school courses, International system.
Primary picture sets, Closely graded church-school courses, International system.
Copping's pictures of Old and New Testament subjects.

New York Sunday School Association, New York City.
Sets of Tissot pictures covering the entire Bible.

Perry Picture Company, Malden, Massachusetts.

Pictures of Bible scenes, and bird pictures in natural colors. Artotypes and carbons for framing.

Charles Scribner's Sons, New York City.
Picture set by Clara E. Sippuel.

Taber Prang Company, Springfield, Massachusetts.
Large pictures suitable for framing.

Union Press, Philadelphia, Pennsylvania.
Two sets of pictures on Old and New Testaments respectively.

Wilde Bible pictures, Boston, Massachusetts.
Views from nature, character types and costumes, and biblical subjects from Old and New Testaments.

Graded sets.—The teacher is urged to note in the above list sets of pictures which accompany graded courses of study. These will be found particularly helpful, especially from the standpoint of their close correlation with lesson suggestions.

List of Pictures

The selected list given below will indicate the types of pictures needed in teaching primary children.

Old Testament

The End of the Deluge, Brion. Union.
Eliezer Meets Rebecca at the Well, Doré. Wilde.
Rebecca at the Well, Copping. The Methodist Book Concern or Pilgrim Press.
Jacob's Dream, Murillo. Wilde.
Joseph Sold into Egypt, Doré. Wilde.
Joseph Going Down into Egypt, Doré. Wilde.
Joseph Making Himself Known to His Brothers, Doré. Wilde.

Joseph Introducing Jacob to Pharaoh, Poynter. Union.
Jacob Before Pharaoh, Copping. The Methodist Book Concern or Pilgrim Press.
Moses is Found, de Vriendt. Union.
Ruth and Naomi, Calderon. Union.
The Dedication of Samuel, Topham. Union.
Samuel and Eli, Copping. The Methodist Book Concern or Pilgrim Press.
The Child Samuel, Sant. Union.
Hannah and Samuel, Stacey. Union.
David, Copping. The Methodist Book Concern or Pilgrim Press.
David Summoned Before Saul, Copping. The Methodist Book Concern or Pilgrim Press.
David and Saul, Normand. Union.
The Lord is My Shepherd, Taylor. Union.
Elijah Claiming the Hospitality of the Widow of Zarephath, Artist Unknown. Wilde.
Naaman's Wife and The Little Captive Maid, Topham. Union.
Nehemiah's Midnight Survey, Copping. The Methodist Book Concern or Pilgrim Press.

New Testament

The Journey to Bethlehem, Hole. Union.
Arrival at Bethlehem, Merson. Union.
The Nativity, Copping. The Methodist Book Concern or Pilgrim Press.
Arrival of the Shepherds, Le Rolle. Perry.
Presentation to Simeon, artist unknown. Union.
Simeon, Hofmann. Union.
Wisemen on Their Way to Bethlehem, Harper. Union.

Worship of the Magi, Hofmann. Wilde.
Flight into Egypt, Dastague. Union.
The Boy Christ, Taylor. Union.
Jesus and His Mother Going to the Fountain, Tissot. N. Y. S. S. Association.
The Childhood of Christ, Hofmann. Perry.
Jesus in the Temple with the Doctors, Hofmann. Perry.
Christ and the Fishermen, Zimmerman. Perry.
Christ Teaching by the Sea, Hofmann. Union.
Christ Blessing the Children, Plockhorst. Perry.
Suffer the Little Children to Come Unto Me, Roederstein. Union.
The Good Shepherd, Plockhorst. Perry.
The Good Shepherd, Copping. The Methodist Book Concern or Pilgrim Press.
The Prodigal Son. Copping. The Methodist Book Concern or Pilgrim Press.
The Prodigal's Return, Tissot. N. Y. S. S. Association.
The Good Samaritan, Plockhorst. Wilde.
Christ Healing the Sick, Hofmann. Brown.
Christ Healing the Blind Man, Bida. Unicn.
Healing the Sick Child, Max. Union.
The Widow's Mite, Meith. Union.
The Loaves and the Fishes, Copping. The Methodist Book Concern or Pilgrim Press.
At the Home of Mary and Martha, Hofmann. Perry.
Christ Entering Jerusalem, Plockhorst. Perry.
Holy Women at the Tomb, Bouguereau. Perry.
Young Timothy With the Scriptures, Sant. Union.

Child Life

Boy Sailing a Boat, Israels. Gramsdorff Brothers, Malden, Massachusetts.

The Builders, Jessie Willcox Smith. Hammett's.
Children of Japan. *National Geographic*, July, 1914.
The Convalescent, Israels. Gramsdorff Brothers, Malden, Massachusetts.
Feeding Her Birds, Millet. Perry.
The First Step, Millet. Perry.
A Helping Hand, Renouf. Perry.
Hope of the World, Copping. The Methodist Book Concern or Pilgrim Press.
Madonnas of the World. *National Geographic*, June, 1917.
Off to Play, Jessie Willcox Smith. Hammett's.
Oh, It's Cold, Jessie Willcox Smith. Hammett's.
Pictures of children from current magazines.
Playing Mother, Jessie Willcox Smith. Hammett's.
Putting on Rubbers, Jessie Willcox Smith. Hammett's.
Selection of pictures secured from the Commission on Missions.
Selections from set of pictures by Sippuel. Scribners.

Nature

Among Autumn Leaves, Jessie Willcox Smith. Hammett's.
Bird pictures in natural colors. Perry.
Birds and nature pictures in colored studies. Brown.
Chick, Chick, Jessie Willcox Smith. Hammett's.
Colored pictures from magazines.
Come On In, Jessie Willcox Smith. Hammett's.
Curiosity, Jessie Willcox Smith. Hammett's.
The Gleaners, Millet. Perry.
Pals, Jessie Willcox Smith. Hammett's.
Sheep and shepherd life, *National Geographic*, December, 1926.

The Sower, Millet. Perry.
Spring, Knaus. Perry.
Swiss color prints of nature scenes. Art shops.
Tulip Time, Jessie Willcox Smith. Hammett's.
Twinkle, Twinkle, Little Star, Jessie Willcox Smith. Hammett's.
Two Mothers and Their Families, Gardner. Brown.

Worship

The Angelus, Millet. Perry.
A Child at Prayer, Sippuel. Scribners.
A Child's Prayer, Jessie Willcox Smith. Hammett's.
Chorister Boys, Anderson. Perry.
Evening Prayer, Storch. Taber Prang.
Infant Samuel, Reynolds. Perry.
Morning Prayer, Storch. Perry.
Now I Lay Me Down to Sleep, Jessie Willcox Smith. Hammett's.
We Give Thee Thanks, Jessie Wilcox Smith. Hammett's.

Pictures for Framing

Adoration of the Shepherds, Couse. Curtis and Cameron, Boston, Massachusetts.
Bearing Gifts, Caspari. Pilgrim Press.
The Child's Friend, Schade. Taber Prang.
Christ Blessing the Children, Bella Vichon (age 15 years). Pilgrim Press.
Christ Blessing the Children, Schmid. Taber Prang.
Holy Night, Feuerstein. Taber Prang.
Holy Night, Havenith. Taber Prang.
Lasset die Kindlein zu Mir Kommen (Seemann print), Fugel. Rudolf Lesch, 225 Fifth Avenue, New York City.

Little Children of the Sea, Israels. Taber Prang.
Madonna, Partridge. Taber Prang.
Samuel, Reynolds. Perry.
Sistine Madonna, Raphael. Perry.

The Use of Models

Models are used advantageously by the Primary teacher. Many of these may be purchased ready for use if desired. Bible models may be secured from William H. Dietz and Company, Chicago, Illinois, or from the denominational publishing houses. Sets of missionary models may be had from the denominational missionary boards. Special collections are available at various novelty and art stores.

Beware of the average "Object Lesson" suggested for children. In a very great many cases the emphasis is placed upon the object instead of the lesson, and not infrequently the child is asked to reason from a material object to a spiritual truth; as, for instance, when we show a mouse trap and explain that even as a mouse is caught so we are caught in our sins; or when we have tumblers representing the Ten Commandments, the chief object of which seems to be to show how easily they are broken. The child does not reason easily by analogy. Choose the concrete to represent the concrete.

List of models.—In addition to missionary models and the seasonal nature material that is used for illustrative purposes, the following objects are suggested: shepherd's crook, Oriental house, Bedouin tent, water jar, sheepfold, church, boat, scroll, and shepherd's rod.

Pictures and Models

How to Select Pictures:

Child's interests.
Good art.
Mechanics.
Religious value.

How to Study Pictures:

Story of the picture.
Story about the picture.
Description of the picture.
Posing the picture.
Combination of methods.
Steps in appreciation technic.

How to Use Pictures:

Walls.
Burlap.
Worship service.
Class period.
Individual children.

Care of Pictures:

Mount.
File.

Sources of Pictures:

Publishers.
Graded sets.

List of Pictures Grouped by Themes.

The Use of Models:

List of models.

Suggestions for Further Study

1. Look through the pictures in use in your Primary Department and note whether or not each one is suitable and valuable.
2. Select one story picture and prepare to tell the story it portrays.
3. Select two pictures that are to be interpreted by description and show how you would handle them with Primary children.
4. Select two pictures suitable for posing and work out the details of method.
5. Secure catalogues of the various picture companies and begin to add to the pictures already at your command.

Books for Reference

American Home Series. *Picture Hour in the Home.*
Bailey, Albert E. *Use of Art in Religious Education.*
Hurll, Estelle M. *How to Show Pictures to Children.*
Lewis, Hazel. *Methods for Primary Teachers.*
Master Library, The. *My Best Book.*

CHAPTER X

CONDUCT RESPONSES

THE purpose of teaching religion is to develop Christian character. Unless what the child learns takes hold on life in such a way as to control actions and shape conduct, the teaching has been a failure.

The child who has been studying about reverence and whose irreverence in the services of the church and church school has not been changed by the experience has not learned the lesson no matter how well he may have participated in class discussion. For quarreling and fighting to be in continual evidence in the school or on the playground following studies on "Working and Playing Together" is a clear indication that what may have been accepted mentally has not yet been translated into conduct. Stories of characters who were obedient and helpful have failed in their purpose if children do not, to some degree, strive to emulate them.

CHILDREN'S RESPONSES

To be sure, each child will not make the proper immediate reaction to each situation. Truth put into action *once* will not shape conduct permanently. Nevertheless, the teacher should bear in mind that her purpose ultimately is to establish habits of living. She must secure responses to individual situations and then make it possible and profitable for those responses to occur frequently enough so that they become habitual.

In the classroom.—Teaching, in its broadest interpretation, includes, along with the readily accepted classroom procedures, opportunities for actual living. This means that children not only give mental and emotional responses to the study of prayer, for example, but also have opportunity for the experience of praying, under the sympathetic and wise guidance of the teacher. It means that in addition to understanding and being thrilled by a story on helpfulness, and offering pious responses about people who act in helpful fashion, the children will be considerate of their classmates and teacher, and show their helpful spirit in a variety of ways. The classroom will then become something of a laboratory for experimentation in Christian living.

In planned situations.—In order to provide some practice in Christian ways of acting in situations similar to those in which a child naturally finds himself, the teacher may plan, or help the children plan, enterprises which extend beyond the bounds of the classroom. These may be executed by individuals or by the group and may be undertaken for the purpose of fostering personal growth or as a means of social service.

The expression, "social service," has a somewhat unfortunate connotation in that it is often used to designate those services rendered by the rich to the poor, the superior to the inferior, and the white race to the black, yellow, or brown. It goes without saying that all such activities should be based on understanding and prompted not by pity but by love and sympathy.

In life situations.—Each child is called upon to

solve innumerable problems in the many and varying situations in which he naturally finds himself. He may have scored high in the classroom; he may have participated ideally in the social service activities as planned and executed; but what will he do when he is thrown upon his own resources? This is the acid test of our teaching. When he has a chance to act honestly or dishonestly without guidance or supervision, which does he choose? When he can quite as easily as not get even with someone who has wronged him, what is his response? In other words, are the children "different" because they have been under your care as a teacher of religion?

Recently a public-school teacher declared that she could tell which children in her class attended the weekday school of religion, by the way in which they acted. Would you not like to have that said of your pupils?

Difficulties Involved in Securing Conduct Responses

That desirable conduct does not always accompany or follow our teaching no one could gainsay. There are some who would be inclined to say that direct teaching has little or nothing to do with conduct responses. Stated in another way, they would say that children who are members of the church school lie and steal just as readily as children who have had no religious training whatsoever. Results of recent studies in character building have at least "stabbed us awake" and made us pause to think. Only the most shallow teacher dare feel complacent about the results of her work.

There are reasons for the recognized gap between much of our teaching and the conduct responses of those whom we teach. In mentioning these we are pointing out some conspicuous weaknesses of our church school at the present time and indicating problems on which teachers might well center their attention.

Lack of understanding.—The children may not understand what we are talking about. Some word may be beyond their comprehension; some allusion may be wholly misunderstood; some link in the line of thought may be entirely missing. Failure to realize that a child interprets the new in terms of the old—a principle commonly called the law of apperception—and not being cognizant of the meagerness of the child's background from the standpoint of vocabulary and experiences, often cause our teaching to pass completely over the heads of our pupils.

No connection with life.—It may be that a child understands what is used in the classroom but hasn't any idea that it is related to his everyday life. For example, he may like the story of David sparing Saul's life and not realize that he has many opportunities for acting in the same way. He may never connect his own experience of sharing with the incident of the widow's mites. Making guests comfortable in his own home may not have the remotest connection with information at hand concerning the woman who made a guest room for Elisha.

In other words, those stories may belong so distinctly to "Long, long ago, in a country far from here" that they fail to function. This would seem

to be one good reason for making generous use of what might be called "here and now" or "every-day" stories for the purpose of showing how people act in situations quite similar to those in which the pupil finds himself.

Insufficient motivation.—Granted an understanding of the facts and implications of classroom experiences, there may be lack of desire to put them into practice. There may be little interest in the learning process and no incentive whatsoever to achieve for oneself clearly recognized goals in character development. If a child is going to grow, he must not only be able to say, "That boy in the story was honest," but also, "I like that boy for being honest," and beyond that, "I too will be honest."

Forgetting.—The desire while in the classroom may be ever so strong but in the midst of a multiplicity of experiences and because of lapse of time before the particular experience which would call into play a particular way of acting arises, a child may forget. The law of disuse has been called into play. On Sunday the child might be determined to act honestly, but suppose an honesty situation did not arise until Friday? Would he remember?

At this point mention might be made of the loss sustained in our church-school work because of the customary length of time elapsing between each two teaching periods. In a week's time forgetting can be achieved with a considerable degree of perfection. This has always been a weakness of Sunday-school teaching. Now week-day schools, in many instances and for various reasons, are falling into the same error. Add to this fact the almost universal lack of correlation between the two pro-

grams and it is not difficult to imagine confusion or forgetting as a natural result.

Counter influences.—"The world is so full of a number of things" I'm sure it is no wonder we're all confused. Mary understood the discussion regarding race prejudice and even makes some valuable contributions to its progress; she understood the connection between what she was accepting mentally and her own social experiences; she gave a warm emotional response which sent her out to act in Christian fashion toward Jane, the Negro child who lived just around the corner; her opportunity to show her new attitude in action arrived within an hour after she left the classroom. But at mention of Jane's name she did not fail to notice a shrug of the shoulder, a lift of the eyebrow on the part of her parents whose judgment she considers infallible and whose acts and attitudes she desires most of all to imitate. The question is, will she be kind to Jane or will she not?

One of the ideas held almost universally, consciously or otherwise, is that learning is to be identified with and perhaps confined to planned teaching periods. This is absolutely fallacious. It is to be hoped, of course, that learning will accompany teaching, but certainly it is not to be confined to periods of direct teaching. As a matter of fact, there is much teaching which does not result in learning, and there is much learning where there is no conscious teaching. Certainly, learning is a more or less continuous process and may occur at any moment of any day under whatever conditions the child may find himself: in the street, on the playground, at the park, or in the home.

If this be true, everyone who touches the child at any time, in any capacity, is a potential teacher—the grocer, the policeman, the chauffeur, the maid, the janitor. Perhaps chief among these are the parents and, let us hope, teachers (secular and religious). These can, if they will, wield the greatest influences upon the child.

But it is quite obvious that if results are to be secured in any measure whatsoever, there must be some degree of understanding and co-operation among the major agents. A parent may quite unconsciously annul all that a good teacher has accomplished. A fumbling teacher may break down much constructive work done by parents. Working together, however, what might they not accomplish?

Lack of technic.—Failure to live as well as one knows is often due to lack of technic. The study of how to act honestly may seem quite simple; the social situation in which one must act honestly or dishonestly is exceedingly complex. One may not even be able to identify it as an honesty situation on account of the conflict of values, and not possessing skill in analysis and evaluation, and not being sure just how he should act, may follow the line of least resistance.

It is at this point that teachers and parents should be mindful of their obligation to give the child understanding and sympathetic guidance in the actual technic of Christian living.

Results expected.—Some of the resulting attitudes and ways of acting which we have a right to expect from our church school teaching are indicated in the following list:

Grasp of information which will enrich living and help in the solution of problems.

Ability to see God in all of his creation.

Love for God.

Reverence for God and desire to worship him.

Love for the Bible.

Enjoyment of religious services suited to interests and needs.

Intelligent and joyful giving for worthy causes.

Prompt and cheerful obedience to parents and teachers.

Helpfulness to parents in home duties.

Helpfulness to teacher: distributing and collecting materials.

Spirit of co-operation in work and play.

Respect for parents.

Courtesy shown to all, especially the aged.

Kindness to all of God's creatures.

Diligence in work and fairness in play.

Honesty, unselfishness, promptness, as the occasion arises.

Loyalty to the performance of all duties that make for Christlike living.

Tolerance of the opinion of others.

Reliability in the performance of duty.

Conduct Responses

Children's Responses:

In the classroom.

In planned situations.

In life situations.

Difficulties Involved in Securing Conduct Responses:

Lack of understanding.

No connection with life.
Insufficient motivation.
Forgetting.
Counter influences.
Lack of technic.

Results Expected:

Fruitful knowledge.
Attitudes.
Habits.

Suggestions for Further Study

1. Study the lessons in your course of study and decide how each one may influence conduct.
2. Do you consider the personal behavior of the child in the church school an expression of the religious lessons he is studying?
3. Are you co-operating with home and other agencies in making religious truths vital and active in the lives of children?
4. What are some of the results you expect in the lives of the children?
5. What social service activities do you provide for the children of your Primary Department?

Books for Reference

Betts, George Herbert. *How to Teach Religion.*
Betts and Hawthorne. *Method in Teaching Religion.*
"Educating toward Peace" (Symposium). Religious Education. October, 1924.
Galloway, Thomas Walton. *Use of Motives in Teaching Morals and Religion.*
Hartshorne and May. *Studies in Deceit.*
Hutchins, William N. *Graded Social Service for the Sunday School.*

CHAPTER XI

DRAMATICS

In developing Christian character, we may well call to our assistance the child's natural dramatic tendency. Observe children at play and see how spontaneously and whole-heartedly they reproduce, dramatically, the experiences of their environment. Here one sees reflected, with surprising fidelity, activities of the home, school, and street, not to mention the moving-picture house. Here one sees individuals, through play, getting practice in certian ways of living, and becoming like those who are imitated.

Imagination enters to make possible the imitation of those acts and persons which are not a part of the immediate environment but have come into the child's possession through the oral story or the printed page. Thus farmers' children may dramatize the activities of the city and those who live in the heat and congestion of the tenement section may play they are engaged in the business of sowing and reaping. Accordingly, children are able to orient themselves in a situation which occurred long ago, in a country far from here; to identify themselves with the characters which featured in that situation; and to reproduce in their play life the acts and attitudes of those persons.

Value of Dramatization

A child may hear a moral truth spoken and may

accept it mentally. He may know, for example, that honesty is the best policy. That is no guarantee, however, that his conduct is going to be affected thereby. He may hear that truth stated concretely in the story of Honest Abe returning the change. To this he gives not only intellectual but also emotional assent. He says virtually, "Abe was honest in returning the money. I like that," and the chances of wanting to be honest in situations where money is involved are increased.

But suppose he is given a chance to play that he *is* Abe. Now, he not only knows and likes the idea of acting honestly as featured in that situation, but he has been given some practice in acting honestly. Obviously, the gap between this play experience and a similar one in everyday living is slight and carry-over values would be proportionately great. There is no more certain way of helping the child to imitate a character in real living than to have him play that he is that character—doing what that person did and saying what he said.

Imitating desirable acts and characters.—The theory underlying educational use of dramatics claims that there is a strong tendency for a child to be more obedient, for example, after he has tried to put himself into the place of Joseph, the obedient boy. Who could play the part of the good Samaritan without having the impulse toward helpfulness strengthened? If a child has actually assumed the attitude of the boy Samuel listening to the voice of God, will it not be easier for that child to hear the voice of God speaking to him?

Danger in imitating undesirable acts and characters.—If a child becomes like a worthy character

which he represents dramatically, is it not equally true that he will learn undesirable types of behavior by imitating unworthy characters? Would it be right to ask a child to play that he is a robber? Would you want children to imitate Joseph's cruel brothers? Should Lot, the selfish nephew, be dramatized?

These characters cannot be eliminated from the story, neither do they need to be emphasized. The traveler must suffer at the hands of the robbers, but that scene need not be a prolonged and bloody one. It is a mere incident that leads us to the coming of the good Samaritan. The brutality of the robbers is lost sight of entirely in the closing scenes of loving-kindness. Joseph's brothers were cruel for a time, but in the end they came to complete repentance and tried to make amends for their wrongdoing. The child who plays the part of Lot should do so only after he has come to understand that the choice was an unworthy one. His business then becomes that of representing the character so faithfully that those who observe and he who acts will never again want to behave selfishly.

Emphasis placed upon the good.—The teacher should be careful not to ask a child to play continually the part of a bad character, and never should that character be made emphatic. Let the teacher strive constantly in dramatization, just as in telling a story, to make the good and true, the positive and beautiful predominate, using the contrasting and negative element for the purpose of making the desirable truth clear and emphatic, and as a means of building up aversions toward those things which are unchristian.

Use of Dramatization

This form of expression should find ample place in our program of religious education for children. The work may be done so simply that practical problems of time and space scarcely need our consideration. On the other hand, without these limitations it would be almost impossible to exhaust the resources of teacher and pupil in this interesting field of activity.

Sunday School Classroom.—Dramatization is suited to classroom work. It is used ideally in the modern church school where more than one hour on Sunday is allowed for instruction and expression, and where separate classrooms are provided. However, it may be worked out during the one-hour period on Sunday morning. If all classes recite in the same room, it is possible to allow an individual class to retire occasionally to another part of the church or church school building for this particular type of work.

Additional sessions.—For week-day clubs and social hour, dramatic work is delightful. It should find a place in the special sessions conducted for children in the week-day schools of religion. It is particularly adapted to the needs of daily vacation church schools.

Special occasions.—It is possible to present a dramatization on special occasions, particularly when we wish parents and friends to become acquainted with the work of the department. This is not merely a public performance for the children, but a real expression of the beautiful lessons which they have been studying.

Equipment for Dramatic Work

No church school need hesitate to introduce dramatization because of lack of equipment. Ordinary household and church school furnishings in the hands of an ingenious teacher will prove amply sufficient.

Costumes.—It is not absolutely necessary to use costumes. In fact, it is not desirable with only a brief dramatization following the lesson story. Children use their imagination very readily and sense no lack. If the play is to be given in public, where the audience may not know just how to interpret the children's efforts, simple costuming will help make the action and conversation more clear.

At best the costumes should be simple. This is not the place for elaborate wardrobes that represent a great expenditure of money. A cloth wound about the head answers for a turban, a cloak thrown over the shoulders becomes a mantle fit for a king, and the simplest pasteboard crown is worthy of any queen. I do not mean to suggest the use of slovenly garments. I think that whatever the children use should be thoroughly good, but I do not believe that costumes complete in every detail are necessary.

Properties.—What has been said in regard to costumes is equally true of properties. The child's imagination changes a chair into a throne, a rough stick easily becomes a scepter, and a market basket may become the comfortable hiding place of the baby Moses.

Stories Suitable for Dramatization

All stories do not lend themselves to this de-

lightful form of expression. This is true of stories where action is somewhat lacking or where the truth might be marred by such treatment. Stories that might be included in such a list are: "The Baby Jesus in the Manger," "Jesus Teaching How to Pray," "John's Message About Jesus," "The Angels' Song and the Visit of the Shepherds," and "The Boy Jesus in the Temple."

It is not wise to choose a story in which the child would have to take the part of Jesus. This bars such stories as "Christ Blessing Little Children," "The Triumphal Entry," "Jesus Feeding the Multitude," and "Jesus Healing the Blind Man."

The following list of Bible stories is indicative of the types that lend themselves to dramatization:

The Joseph Stories.
The David Stories.
Samuel in God's House.
The Childhood of Moses.
Elijah Helped by the Widow.
The Good Samaritan.
The Lost Sheep.

To this list might be added a great number of extra-biblical stories that present dramatic possibilities.

Method of Procedure

First, tell the story in such a way that the action is very clear. Use a great deal of direct discourse as a help in conversation when the play begins. After the story has been told let the children talk about it, deciding what characters are needed and what the scenes are to be. The children will also decide upon the setting. Such questions as these

might be directed to the children: What pictures can you see in this story? What people are in those pictures? Where did they live? Where shall the home be?

Do not give the children certain parts to be memorized and recited. Rather ask them to play that they are certain characters and try to make them see and feel the parts. Tell them to talk as these people talked. Questions and suggestions may be used to make that possible: How does a mother hold her little baby when she rocks it to sleep? Show me how a real princess walks. How did that mother feel when she left her little baby in the rushes? What did she say to him? Did the princess say anything to her maids when they came to the water? How did the princess feel when she saw the little baby? What would you say if you found such a treasure as that? Do you suppose the baby was asleep.

Let the children play through the series of scenes rather briefly at first, putting emphasis on the thread of the story and using just enough conversation to make the incidents seem connected. Individual scenes and then the whole play may be worked through again and again in an attempt to stimulate further conversation and make the incidents fall into their proper places so far as relative importance is concerned.

Illustrations

Below is given an interpretation of the story of the baby Moses as planned by a group of Primary children from the Center Methodist Church in Malden, Massachusetts.

The Story of the Baby Moses

Scene 1

Place: A Hebrew home.

Characters: Mother, Baby Moses, Miriam, and Aaron.

(*The mother is rocking the baby and singing him to sleep. Aaron plays on the floor near by. Miriam stands near her mother and is looking at the baby.*)

Mother (singing):

"Hush, my babe, lie still and slumber;
Holy angels guard thy bed."

(*After the baby is asleep the mother looks up with troubled face.*)

Miriam: What is the matter, mother? Why are you so sad?

Mother: My dear little girl, the king is going to take all the little baby boys and I do not know where to hide our baby.

(*Miriam kneels before her mother and looks tenderly at the baby.*)

Miriam: Oh, you dear little baby! Where can we hide you?

Mother: (*after a moment's pause*): I have a plan. Do you remember that basket I made yesterday?

Miriam: Yes, mother.

Mother: Go into the back part of the tent and get it for me.

(*Miriam runs out and returns with the basket.*)

Miriam: Here it is, mother.

Mother: Thank you. Now get the baby's blanket.

Miriam (*bringing the blanket*): Mother, what are you going to do?

MOTHER: I am going to put the baby into the basket.

MIRIAM: What are you going to do with the basket?

MOTHER: Come with me and you will see.

AARON: May I go, too?

MOTHER: Yes, come.

(*The three leave the tent.*)

Scene 2

Place: The river bank.

Characters: Mother, Miriam, Baby Moses, and Aaron.

(*The mother carries the basket. Miriam and Aaron walk by her side.*)

MOTHER: Children, do you see those tall rushes in the water?

AARON AND MIRIAM: Yes, mother.

MOTHER: We are going to hide the baby there. Let us push the rushes aside to make room for the basket.

(*Miriam and Aaron make a place for the basket. The mother kisses the baby and puts the basket into the water.*)

MOTHER: Do not be afraid, my baby.

MIRIAM: May I stay near by and watch him?

MOTHER: Yes, you may hide behind the tree and see that nothing harms the baby.

(*Miriam hides. Mother and Aaron return home.*)

Scene 3

Place: The river bank.

Characters: Princess, Maids, Miriam, Mother, and Baby Moses.

(*Princess and her maids approach the river.*)

MAID: Here is a good place to bathe, Princess.

PRINCESS: How clear the water is! But what do I see in the rushes?

MAID: It looks like a basket.

PRINCESS: Bring it to me.

(*Maid brings the basket. The princess raises the blanket and sees the baby.*)

PRINCESS: Oh, it is a dear little baby! I want to have him for my very own, but I do not know how to care for him. I wish I had a nurse.

MIRIAM (*running up*): O Princess, do you want me to find a nurse for the baby?

PRINCESS: Yes, I need a nurse.

(*Miriam runs out and returns with the mother.*)

MIRIAM: Princess, here is a nurse for the baby.

PRINCESS: Will you care for the baby for me?

MOTHER (*joyfully*): Yes, Oh, yes!

PRINCESS: He belongs to me now, and the king cannot hurt him. I am going to call him Moses because I took him out of the water. When he is old enough I want him to come and live with me.

(*Princess retires with her maids.*)

MOTHER: My baby, my baby! You have been saved from harm.

(END)

PADDY'S CHRISTMAS

A group of third-grade children in the Demonstration School of Boston University School of Religious Education developed the following dramatization of "Paddy's Christmas," under the direction of their teacher, Miss Esther Freivogel. The story of which this was an expression appeared in *Child*

THE STORY OF THE BABY MOSES

Life, December, 1924, and was written by Helen A. Monsell.[1]

INTERLOCUTOR: Once upon a time, in a blue-black cave in the heart of the woods there lived a brown, bouncing bear-cub named Paddy. His father and his mother and his auntie lived there too. All through the winter these grown-ups just dozed and slept in the blue-black cave, leaving Paddy to tumble and frolic in front of the cave all by his lonesome self.

So one clear, frosty morning in the winter, when the snow was on the ground, Paddy went down the mountain to the place where people lived. He knew he must not let the people see him, so he hid behind a bush. As he stood there he looked, he listened, he felt, and he smelled. And such wonderful things as he saw and heard!

GROUP: (*Children dance around Christmas tree, singing*).

Merry Christmas to you,
Merry Christmas to you,
Merry Christmas, Merry Christmas,
Merry Christmas to you.

INTERLOCUTOR: Paddy wondered what it was all about. So he ran back home to ask father, and mother, and auntie.

Paddy (*shakes each in turn*): What is Christmas? What is Christmas? It's pretty, it's lots of fun, and it makes you feel good from the inside out.

FATHER: I don't know. (*Goes back to sleep.*)

AUNTIE: I don't know. (*Goes back to sleep.*)

MOTHER: I don't know. (*Goes back to sleep.*)

[1] Used by permission of the author and courtesy of Child Life Magazine.

PADDY (*shakes them again*): What is Christmas? I heard about it down in the village, and if you do not tell me, I shall have to go down again and find out. Then the people are liable to take me and keep me.

FATHER: Paddy, you mustn't do that. I'll go and find out what it is.

INTERLOCUTOR: So Father Bear lumbered down the mountain side. He looked, he listened, he felt, and he smelled. (*See children putting up holly, evergreen, and singing songs.*) Then he went back to tell Paddy about Christmas.

FATHER BEAR: Christmas is holly and evergreen and things like that. You get them and decorate the home, and that is Christmas.

INTERLOCUTOR: So Paddy went into the woods and gathered holly and evergreen, and decorated the blue-black cave. He sang the song he had heard. For a time he was very happy, but finally he began to feel that something was wrong.

PADDY (*shakes bears again*): Wake up, wake up! Father Bear was wrong. This isn't Christmas. There is something more, because when people have it, it's pretty, and it's loads of fun, and it makes you feel good from the inside out. The holly and evergreen are pretty, but that is all. What is Christmas?

AUNTIE BEAR: I'll go and find out what it is.

INTERLOCUTOR: So Auntie Bear rambled down the mountain. She listened, she looked, she felt, and she smelled. (*She hears the children telling about the gifts they have received. Auntie Bear finds a ribbon and some pine cones to take back to Paddy.*) Then she went back to tell Paddy about Christmas.

AUNTIE BEAR: Christmas is getting presents. You get toys and good things to eat; you play and have a good time. That's Christmas. Here I brought you some presents on my way back.

INTERLOCUTOR: So Paddy went out into the woods. He dressed up in his ribbon and played with his pine cones. For a time he was very happy, but finally he felt that something was wrong.

PADDY (*shakes bears again*): Wake up, wake up! Auntie Bear was wrong. This isn't Christmas. There is something more, because when people have it, it's pretty, and it's loads of fun, and it makes you feel good from the inside out. These presents are pretty, and they are loads of fun, but that is all. What is Christmas?

MOTHER: I'll go this time, Paddy. Perhaps I can find out for you.

INTERLOCUTOR: So Mother Bear went off down the mountain. She listened, she looked, she felt, she smelled. (*Hears children tell about the presents which they have for others.*) Then she went back to tell Paddy about Christmas.

MOTHER: Christmas is more than holly and evergreen; it is more than getting presents, too. It is giving something to someone else.

INTERLOCUTOR: The grown folk went back to sleep and Paddy went out into the woods. He found a stick for his father to use when he climbed around the mountain. He found some feathers for Auntie Bear. For his mother he picked a bunch of stiff grasses and made them into a broom with which she could sweep out the blue-black cave. Then he went home again.

PADDY (*shaking the bears*): Merry Christmas! I have

a surprise for you! Here's a walking stick for you, Father; some feathers for Auntie; and a broom for Mother.

Now I *do* know what Christmas is. It is pretty, and it's loads of fun, and it makes you feel good from the inside out.

(END)

It is to be hoped that no teacher will try to use these plays verbatim, as that would defeat the very purpose of dramatization, which is to secure expression from the children who are participating. This material is given for illustrative purposes and to indicate the type of work that may be expected from Primary children.

Dramatizing songs.—Many of the children's songs lend themselves to dramatic interpretation, details of which are suggested by the text. Usually, the song is learned first, then acted to the accompaniment of music. Sometimes the children sing as they play and sometimes one group will sing as another group pantomime the activities. Much liberty should be allowed the participants in order that something of true expression may be achieved.

"Snowdrops, Lift Your Timid Heads."—This song was learned by a group of Primary children in the Church of All Nations, Boston, Massachusetts, who decided that they would like to play that they were snowdrops, lilies, and butterflies. From that beginning a little play called "The Awakening of Hidden Life" developed spontaneously. This included such characters as King Winter, Snowflakes, Sun Fairy, Rain Fairy, and Spring, and portrayed the winter season as a preparation for the coming of spring-

time. Songs learned previously were woven into the play,—"Airy, Fairy Snowflakes" in *Songs of the Child World No. 1*, Riley and Gaynor, and "Easter Flowers are Blooming Bright," from *The Hymnal for American Youth*, by H. Augustine Smith, and one memory verse, "For lo, the winter is past . . .," was offered by the entire department.

"*Snowdrops, Lift Your Timid Heads*"

"Snowdrops, lift your timid heads,
All the earth is waking;
Field and forest brown and dead,
Into life are breaking.
Snowdrops, rise and tell the story,
How he rose, the Lord of Glory.

"Lilies, lilies, Easter calls,
Rise to meet the dawning
Of the blessed light that falls
On the Easter morning.
Ring your bells, and tell the story,
How he rose, the Lord of Glory.

"Waken, sleeping butterflies,
Burst your narrow prison;
Spread your golden wings and rise,
For the Lord is risen.
Spread your wings and tell the story,
How he rose, the Lord of Glory."[1]

"Good-by to Summer."—This is a special favorite of little children. The action is clearly suggested in the text and the music is admirably suited to dramatic expression.

[1] From *Children's Hymnal*, Eleanor Smith. Found also in *A Child's Garden of Song*, by Edith L. Thomas.

"Good-by to Summer"

"The brown birds are flying like leaves through the sky,
The flow'rets are calling, 'Dear birdlings, good-by.'
The bird voices falling, so soft from the sky,
Are answering the flow'rets, 'Dear playmates, good-by.'

"The wee flow'rs are nodding, so sleepy they grow,
They put on their night caps, to Dreamland they go.
Their play time is ended, for summer is o'er.
They'll sleep neath the snowflakes till Spring comes once more.' "[1]

"Unselfishness."—This song is valuable in this connection not only because of its dramatic quality but because of its ethical and social implications. Note the additional score of music supposed to accompany the pantomime after the text has been sung.

"Unselfishness"

"The dear old woman in the lane
Is sick and sore with pains and aches.
We'll go to her this afternoon,
And give her tea, and eggs, and cake.

"We'll try to make the kettle boil.
And brew some tea, and set the tray,
And poach an egg, and toast the cake,
And wheel her chair round, if we may."[2]

Dramatics

Values of Dramatization.

Imitating desirable acts and characters.

[1] From *Songs for Little Children*, Eleanor Smith. Used by permission of Thomas Charles Company.
[2] From *A First Book in Hymns and Worship*, Edith L. Thomas. Used by permission of The Abingdon Press.

Danger in imitating undesirable acts and characters.

Emphasis placed upon the positive.

Use of Dramatization.

Sunday-school classroom.
Additional sessions.
Special occasions.

Equipment for Dramatic Work.

Costumes.
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Stories Suitable for Dramatization.

Method of Procedure.

Illustrations.

"The Story of the Baby Moses."
"Paddy's Christmas."

Dramatizing Songs.

Illustrations.

"Snowdrops, Lift Your Timid Heads."
"Good-by to Summer."
"Unselfishness."

Suggestions for Further Study

1. What results do you expect from your dramatic work?
2. In what way might dramatization be used in your own department?
3. Name six Bible stories suitable for dramatization.
4. Discover two extra-biblical stories suitable for dramatization.

5. Tell of the dangers to be guarded against in dramatizing stories.
6. Assist a group of children in the dramatization of a story.

Books for Reference

American Home Series. *Dramatics in the Home.*
The Dramatic Instinct in Children.
Edland, Elisabeth. *Spring in the Brown Meadow.*
Miller, Elizabeth Erwin. *Dramatization in the Church School.*
Dramatization of Bible Stories.

CHAPTER XII

HANDWORK

HANDWORK is not an end in itself. Justification for its use lies in the fact that it may be a means to a desirable end. Handwork is valuable because it provides an avenue of expression, clarifies concepts, deepens impressions and vitalizes truth in such a way that it may motivate conduct.

HANDWORK IN THE CHURCH SCHOOL

Unfortunately, the word "handwork" too often has come to mean rubbing color over a picture card, defacing the front cover of the lesson paper by meaningless daubs of paint, or engaging in various forms of busy work which have no connection with the lesson and which have a tendency to obscure rather than emphasize the truth of the lesson. *Busy work* has no place in the church school, and time is too valuable to resort to any form of handwork which is employed simply for the sake of filling in time or because the children "enjoy it so much."

Handwork a means of expression.—It is possible to strengthen and deepen the impression which we have made through the eye and ear, by allowing the child to illustrate or express by means of the work of the hand the story which has been told. The teacher should bear in mind that she is using cutting, folding, modeling, and other types of handwork, not for the purpose of teaching them as

forms of art, but as a means of expression. She is not so much concerned with teaching the child how to cut, fold, or model. The public school does that. She is interested in his use of these tools as a means of religious development.

Learning through the hand is effective with children generally and it is particularly fruitful in the case of the child who is motor-minded. A boy who cannot retell the story orally may reproduce quite faithfully all the details and give evidence of understanding their significance.

Handwork used to emphasize truth of lesson.—Great care should be exercised that the handwork is linked inseparably with the truth of the lesson. The teacher should make it impossible for the child to go home and say, "Here is a potato I cut in Sunday school this morning," or "This is a picture frame we folded."

"What does it mean? Why did you do it? What was your lesson about?" are natural inquiries on the part of the parent.

The usual answer is, "I don't know."

Rather should the child say when displaying the fruit and vegetable which he has cut: "Here are some of God's good gifts to us," and in regard to the picture frame, "Here is a picture of Christ blessing little children. There is a story about it and we have put it into this frame to make it look more beautiful."

The purpose of a given piece of handwork should be so clear to the child and the associations built up in the process should be so strong as to furnish a strong means of recall.

Selection of lessons for handwork.—There are

numbers of lessons which do not lend themselves to expression or illustration through the hand. The lesson may be one that does not reduce itself to material forms. The heart of the lesson may be so spiritual that it is nothing short of sacrilegious to step in with scissors and paste, in an attempt to bring it down to the level of the child's understanding. For example, the child should not be asked to draw a picture of God. He would be willing to attempt it, to be sure, but the value of such work might be questioned. A certain little child insisted on drawing a picture of God, and the teacher attempted to remonstrate by saying: "But Mary, you do not know what God looks like. Nobody knows that."

"Well," answered the child, taking her pencil in hand and confidently proceeding with her task, "they will know what he looks like when I get through."

When teaching the lesson, "The Shepherds and the Angels' Song," do not ask the child to cut the form of an angel as an expression of the lesson. The truth in the lesson, "Jesus going to the heavenly home," is not strengthened by having the children draw a picture of the New Jerusalem. It is doubtful if any form of handwork can be used satisfactorily in presenting to the child "Jesus teaching how to pray." Many other lessons fall into the same class. For such lessons it is better to use the oral form of expression, allowing the children to give their ideas in regard to the story or to select some beautiful picture which might call forth desirable responses.

When the teacher is convinced of the value of handwork as a form of expression let her feel that it

is neither necessary nor wise to employ it for every lesson she teaches. Let her use it with discretion, restricting it to lessons that lend themselves to that form of work. Handwork is *one* form of expression, but it is not the *only* form.

When to do handwork.—The teacher is often undecided as to the best time and place for handwork. Handwork should never be done while the story is being told. It may be used in approaching the lesson story, whether in review of a lesson previously taught, or in laying a foundation for a new lesson. Very often an expressional period follows the lesson and is used for the purpose of registering responses to the story told on that day.

Types of handwork.—Types of handwork suited to the ability of the Primary child and used advantageously in the church school are as follows: drawing, folding, cutting, modeling, parquetry, color work, construction, and sand work.

Drawing

Drawing a picture of the story is to be commended as a form of handwork because it permits free expression on the part of the child. The child is thrown upon his own resources and is allowed to register his own thoughts rather than copy those of his classmate or add touches to a bit of work that has been done by the teacher.

Use of drawings.—The teacher may use the free drawings as a stimulus to oral expression. In this way she can get an idea of the impression the lesson has made upon the child and usually can ascertain whether or not he has formed clear and correct mental pictures.

If any teacher doubts that a child often gets incorrect impressions from the stories she tells, let her follow him to his home and hear some of the wonderful tales he relates. John had listened attentively to that marvelous story of the two spies who went into the land of Canaan. To the usual inquiry of his parents, "What was your lesson today?" he promptly responded, "Two apples." Mary insisted that they sang the "Dog's Holiday" in church, and not long since a group of slum children thought that a shepherd's crook was a man of shady character.

How to secure drawings.—Give the children paper and pencils or crayolas. If they are not accustomed to express themselves in this way, and if at first they cannot formulate their thoughts sufficiently to make a drawing of the entire story, talk with them about the story and different things mentioned in it. Let them decide definitely upon one thing to draw. It may be the basket-boat among the bulrushes if they are interested in the story of the baby Moses. For the story, "Building a House for God's Worship," a church might be suggestive. In expressing the story of the building of the upper room for the prophet Elisha, the children might decide to draw an Oriental house.

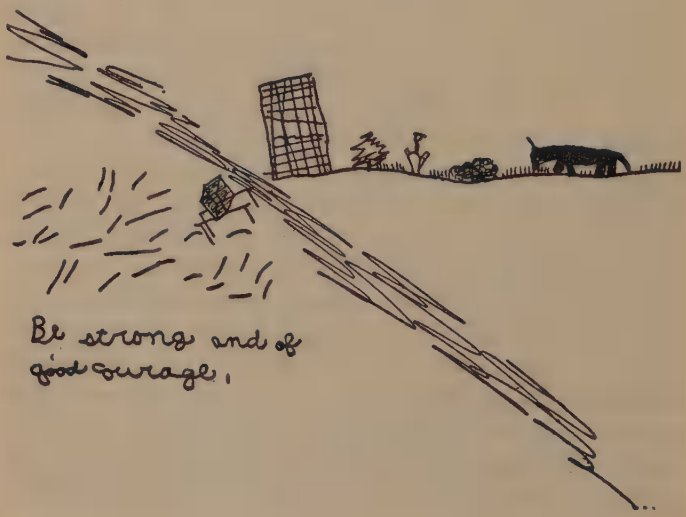
Sometimes, after having some conversation about the story, each child may be asked to draw one thing which he saw in it. Children are always readily influenced by the ideas of other members of the class, so if individual expression is desired it is well to say to the children, "I want you to think about different things you saw in the story. Do you see them now? Do not tell me with your lips.

Make your pencil tell me." For example, on the day when the Thanksgiving lesson is being studied, children might be asked to draw different things for which they are thankful, or in the springtime, various signs of returning life.

When the children are able to do so, it is well to say to them after they have heard the story and discussed it, "Now, you may tell me the whole story with your pencil."

Illustrations.—The inserted drawings are actual responses made by Primary children:

"The children of Israel crossing the River Jordan." To the left note the desert country where is to be seen a crowd of people. The ark, which was to go before them, occupies a prominent place. Before them flows the Jordan, and just beyond lies the promised land with its trees, grass, flowers, cattle,



etc. An erroneous idea is shown by the fact that the child drew a large red brick gate through which he thought the people must pass in entering the land of Canaan. This may have been the child's interpretation of the teacher's remark, "The water formed a wall on either side so that the people went through on a dry path."

"The Abundance of Harvest." Note the seeds sleeping under the ground. They are being called to

life by the sun. To the left is a barren tree and to the right one laden with the fruit of the harvest season.

"The Baby Moses." Fearing the basket will not be seen, the child has carefully pushed aside the bulrushes for us. And in order that we may see the dear little baby, he has thoughtfully made the basket transparent. Miriam, the sister, waits in the background.

By this creative process, the ethical virtue quite as well as factual details involved in the study may

be portrayed. "Miriam Helping Her Mother" is translated into everyday life by drawings which

show children helping their parents in a variety of ways such as wiping the dishes, sweeping the floors, and running errands.

going on errand to for mother

After studying about children of other races, one child drew a picture of herself and her friends on the public-school playground. At first they were unwilling to admit to their group a new girl who was a foreigner, but finally changed their minds as shown in the accompanying drawing.

Folding

Paper folding may be used effectively by Primary children. Great care should be exercised that the forms made are appropriate and actually connected with the lesson. White paper may be used or the regular kindergarten folding paper. (See Chapter XX.).

A few forms are given below with directions for making and suggestions as to use:

Book.—Lay a piece of paper on the table. Fold front edge to back edge and crease.

From this book the children may imagine they are reading the lesson story of the day. Here they may write some of their memory work—twenty-third psalm, Lord's Prayer, etc. In it may be mounted or written the theme, name of lesson, or memory verse as something to be talked about and learned. Sometimes a penny picture with an appropriate memory verse may be mounted in it. To make a real book, insert inner sheets folded in the same manner as the cover. Tie these through the crease. Such a little book might record the re-

sponses of the children for several Sundays, being brought out when a lesson occurs which can be made more effective by means of a picture or writing. Plan to have one of these as a reminder of some special day of the year: Christmas, Thanksgiving, Easter.

Barn.—Lay a piece of paper on the table. Fold front edge to back edge. Crease. Open. Fold left edge to right edge. Crease. Open. Turn the paper so that one corner is toward you. Fold this corner to the center. Crease. Fold the next corner to the center and crease.

This may be used, when teaching of the abundant harvest, as the barn where the vegetables and certain fruits and grains were stored for the winter season. The verse, "Every good gift and every perfect gift is from above coming down from the Father," may accompany it.

Envelope.—Fold the same as for the barn and fold one more corner to the center. Crease.

This may be used for notes or memory verses which are to be sent to sick members of the class, or for invitations to parents and friends to visit the church school to see the regular work, or for some special occasion. The fourth corner may be folded to the center and made secure by means of a seal.

Boat.—Fold the closed envelope. Turn this upside down on the table and place it so that one corner is toward you. Fold this corner to center, and crease. This makes a little boat, of which the children are very fond, as it will stand on the table and the sails are quite realistic.

It may be used with the lesson of the fishermen

or the story of Christ in the boat. It is also helpful when talking about the great, wide sea.

Boat on sea.—An effective mounting for this boat may be made as follows: Take dark blue coated paper and tear off several irregular strips about one inch in width. Mount these so that each strip laps slightly over the one above it, leaving exposed a ragged edge of blue and white and having a smooth edge at the bottom of the mounting. This gives the effect of white-capped waves. Slip the boat under one of the loose edges and paste in place.

Picture frame.—Fold the closed envelope. Fold each corner from the center back to the middle of its outside edge and crease. Insert picture and mount in place.

The emphasis should be placed upon the picture and its story rather than upon the frame itself. The frame is folded merely for the purpose of making the picture more attractive and causing the child to wish to preserve and study it.

Church.—Choose two pieces of paper of the same color. Make the book fold with one piece. Place the other on the table so that one corner is toward you. Fold left corner to right corner and crease. Open. Fold upper right edge so that it falls along center crease. Do the same with the upper left edge. Fold sides together on the crease that was made first. Hold this form in the left hand, point of steeple up, open edge to the right. Hold book fold in right hand, open edge at the bottom. Insert book fold into the folded paper held in the left hand.

This form may be used with missionary lessons when we are telling about building Christian churches in foreign lands. It is appropriate for the lesson

"Building a House for God's Worship." This verse might be used:

> "I was glad when they said unto me,
> Let us go unto the house of Jehovah."

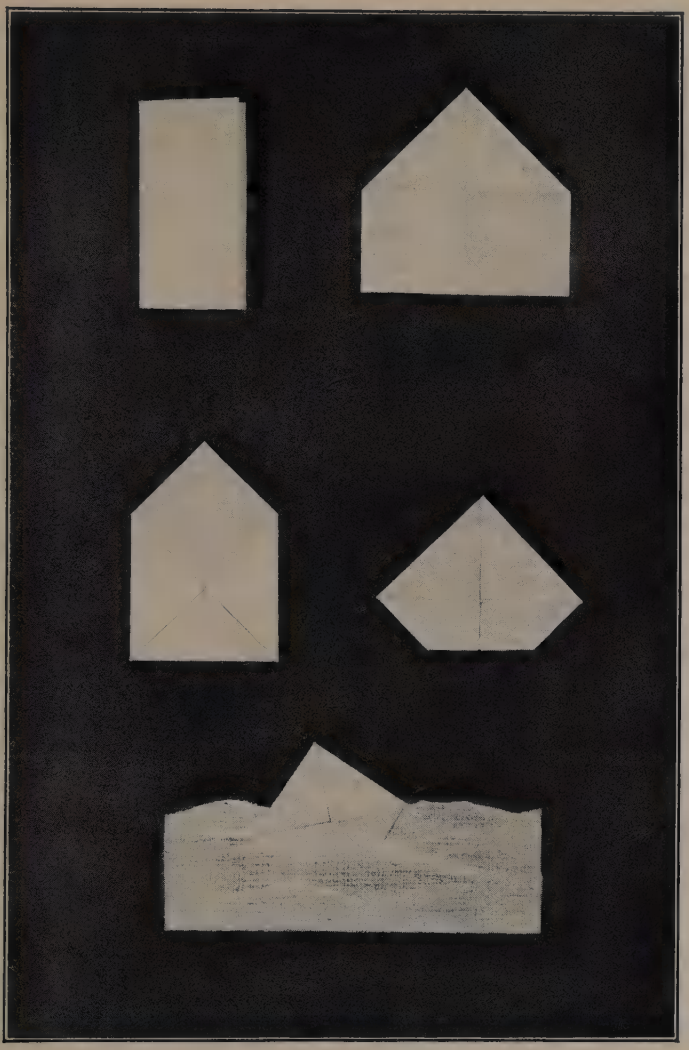
Barn.—Lay a piece of paper on the table. Fold front edge to back edge. Crease. Open. Fold front edge to middle crease. Fold back edge to middle crease. Open both. Fold left edge to right edge. Crease. Open. Fold left edge to middle crease. Fold right edge to middle crease. Crease both and open. The sixteen-fold results.

Fold back edge to front edge and crease permanently. Fold the upper right square diagonally by turning down the corner. Crease and open. Do the same to the upper left square.

Pull the upper left corner down inside, letting the fold fall along the crease just made. Do the same to the upper right corner. To make the front of the barn, open left edge and fold back along crease.

Church.—The body of the church is folded like the barn given above. The steeple is made by laying a piece of paper on the table so that one corner is toward you. Fold left corner to right corner and crease. Open. Fold upper right edge and upper left edge so they fall along the middle crease. Crease both and do not open. Fold upper right and upper left edges again to middle crease and crease permanently. Place the steeple back of church, letting it extend to the base of the church.

Lily.—Use white paper, 2 inches by 2 inches. Lay the paper on the table so that one corner is toward you. Fold left corner to right corner and crease. Open. Fold lower right edge so that it



FOLDING: BOOK, BARN, ENVELOPE, BOAT, AND BOAT ON SEA

falls along middle crease. Fold lower left edge to lower right edge. Pistil, stems, and leaves may be added with crayola.

This form is used in the springtime with the lesson, "The Awakening of Hidden Life." Scripture verses or nature songs may well accompany it.

Fruit basket.—Place a piece of paper on the table. Fold front edge to back edge. Crease and do not open. Fold left edge to right edge. Crease and do not open. Hold the form in the left hand so that the open edges are at the top and right. Cut according to the accompanying diagram:

Picture standard.—An attractive picture standard may be made by taking a piece of paper about three times as long as it is wide. Lay it on the table so that the narrow edge is toward you. Fold the front edge back about one inch and crease it. Fold what is now the front edge to the back and crease. This will now stand like a tent with the inch fold at the bottom to make it steady. On the front, which is the side with the inch fold, paste the picture. Often this will remain on the child's table at home for months where he can enjoy it.

Picture folder.—Take a long, narrow strip of paper. Place it on the table so that the narrow edge is toward you. Fold the front edge back far enough so there will be room to mount a picture. Turn the paper over and fold the front edge back the width of the first fold. Turn it over and fold the front edge back again. Continue this operation, leaving enough paper at the end to wrap around the fold and form a cover.

Handwork

Handwork in the Church School:

Handwork a means of expression.
Handwork used to emphasize the truth of the lesson.
Selection of lessons for handwork.
When to do handwork.
Types of handwork.

Drawing:

Use of drawings.
How to secure drawings.
Illustrations.

Folding: Forms Studied in This Chapter—

Book.
Barn (2 forms).
Envelope.
Boat.
Boat on sea.
Picture frame.
Church (2 forms).
Lily.
Fruit basket.
Picture standard.
Picture folder.

FOLDING: LILY. PICTURE FRAME. CHURCH (2 FORMS). AND BARN

Suggestions for Further Study

1. What is the purpose of handwork in the church school? What are some of the danger points to be guarded against?
2. Make a collection of children's drawings and study their significance.
3. Make a list of the lessons in your course of study that lend themselves to expression by means of drawings.
4. Fold the various forms suggested in this chapter.
5. How do you preserve the work done by the children?
6. Are exhibits of handwork worth while?

Books for Reference

Lewis, Hazel. *Methods for Primary Teachers.*

Littlefield, Milton S. *Handwork in the Sunday School.*

Moore, Jessie Eleanor. *The Little Child and His Crayons.*

Sully, James. *Children's Ways.*

Wardle, Addie Grace. *Handwork in Religious Education.*

CHAPTER XIII

HANDWORK (CONTINUED)

Cutting

Scissors and paper may be used as a means of learning. If this form of handwork is employed for the purpose of recording the responses of the children, the teacher must guard against doing too much of the work herself.

Types of cutting.—There are several types of cutting suitable for Primary children.

Outline Cutting.—Very often the teacher wastes a great deal of her time and bars the child from independent thinking by outlining forms for him to cut. He has nothing to do except follow the line which the teacher has made, and usually it is done with no thought as to the meaning of the form. In other words, patterns as a basis for cutting are to be used sparingly. Occasionally, however, in working out a poster, some of this type of work might be permitted when the forms desired are too difficult for the child to produce for himself.

Cutting on the Fold.—Fold a piece of paper through the middle. Hold it in the left hand with the folded edge to the left. If, for instance, you want to cut the form of a barn, place the scissors at the lower edge of the paper and cut toward the top, making a line that is parallel to the folded edge. Turn the scissors slightly so as to cut toward the folded edge, sloping the line upward to form the roof. A door may be made if desired.

Any form which is symmetrical is easily cut in this way. The lines for a few forms are given below:

Cutting from Single Paper.—Give the child a single piece of paper about as large as is necessary for the object desired. Otherwise he may waste a full-sized sheet of paper in securing a small cutting. Teach him to cut carefully so that trimming will not be necessary. His joy in mere cutting is so great that if permitted, he may try to improve his object until he has practically nothing left.

If the children are not used to free-hand cutting and therefore need some help, the teacher may proceed somewhat as follows.

Can you name some fruit that God gave us for winter's use? Yes, the apple is one of his good gifts to us. I am glad you named that fruit because that is just what we have brought to-day as our Thanksgiving offering to some little children. The apples are round and smooth, with a little stem at the top. Can you make some with your scissors and paper?

If children have had some experience with this

type of work, the teacher, rather than limiting them to one object, may say: "You may cut the form of any fruit or vegetable," or to go one step further, "You may cut anything that will show God's good gifts to his children."

Results desired.—Some teacher may say, "The children in my class simply cannot cut things for themselves." Have you allowed them to try their skill? If not, the results may surprise you. Are you expecting the object to be perfect in form? Remember you are not altogether interested in perfection of form. To be sure, you do not want to tolerate careless work, but at the same time you are not so much interested in how the child cuts the form as in his knowing what he cuts and why he cuts it.

Perhaps you are timid about letting the children attempt free-hand cutting because you are not an expert at it yourself. Use some models, pictures, and black-board drawings as a help, practice yourself, give the children the idea, and then let them work it out. Often you will be surprised to find that they can do it better than you, yourself.

How to use cuttings.—Another question of great concern to the teacher is how to use the cuttings so that the proper significance will be attached to them.

Decorating the Room.—Sometimes cuttings may be used for the purpose of decorating the room to make it carry the atmosphere of the different seasons and give the children the feeling as they return Sunday after Sunday that this is the home of the church-school work. Some of the nature work may be used in this way to advantage: cuttings of

CUTTING ON THE FOLD: LEAVES, HOUSE OR BARN, TULIP, TEPEE, ORIENTAL WATER JAR, TREE, IGLOO AND ESKIMO, CHURCH, AND JAPANESE HOUSE

FREEHAND CUTTING: VEGETABLES, FRUIT, BIRD, BASKET OF FRUIT, ORIENTAL LAMP, STAFF, ROD, SHEPHERD AND SHEEP.

leaves, birds, flowers. Bible story cuttings in the form of posters will also find a place here.

To Be Taken Home as a Reminder of the Lesson.—Much of the work should be taken home by the child to be cherished, preserved, and used. It is well to have the cuttings accompanied by writing. This not only makes the connection between the handwork and the lesson clear to the child, but also indicates to the parents the purpose in mind.

This writing may consist of the name of the lesson or theme as, for instance, cuttings illustrative of the spring season might be explained by the words, "The Awakening of Hidden Life." It may also take the form of the memory verse or parts of a familiar song. Below the church might be written, "I was glad when they said unto me, Let us go into the house of the Lord." The words "He careth for me" help emphasize the message of "The Good Shepherd."

If you are teaching a class of third-year Primary children, let them do their own writing as a part of their study. Second-year pupils can also help themselves a great deal, but ordinarily first-year pupils will need the assistance of the teacher.

Co-operative Work.—Teach the children to co-operate and use their cuttings to make one piece of work representative of the efforts of the class. Cuttings may be pasted into a basket similar to the one described in Chapter XII, and sent with the memory verse or word of greeting to a member of the class who is ill. Very often it is possible by co-operative efforts to produce posters which could not be made by individual members of the class.

In making posters, simplicity is the keynote of

success. Do not use too many types of material. Do not select forms that are intricate in outline. Do not overload your poster, as that has a tendency to obscure rather than emphasize the lesson.

"Children of the Cold Northland" (designed by Alice Helen Montague). Paper is torn to represent a snowy background. Eskimo, sled, and dogs are outline cuttings, but may be done free-hand. Igloos are cut from folded paper. Crayola touches are added.

"The Visit of the Wisemen" (designed by Helen Wehrle). This consists of outlined cuttings of three Wisemen mounted on their camels. Effect of stars, hills, and road is secured by the use of chalk and charcoal.

Clay Modeling

Clay gives the child great pleasure because it yields so readily to his touch and quickly takes the form of the object he has in mind. Plasticine or plasteline is used in preference to clay flour or brick clay, as it is always pliable and requires no care other than to be kept free from dust and dirt. One pound is sufficient for six children.

Parents and teachers sometimes object to the use of clay in the church school because the children are apt to soil their hands and clothing. This difficulty is easily obviated by providing pieces of paper or oilcloth on which the children work, and a small cloth for wiping the hands.

Method of procedure.—Each child is given a small piece of clay which is usually in the form of a ball. If the children are not used to working with it, they watch the teacher mold her piece into shape

POSTER (ESKIMO)

and after noting the form proceed with their model. As soon, however, as they understand how to work the clay easily with their fingers they should be allowed a great deal of choice, not only as to what they should make in response to the lesson, but also as to how it should be done, relying somewhat upon the ideas they have gained from pictures and models used with the lesson.

Models to make.—Some of the models which are appropriate for the Primary child to make are listed below.

Bible: Shepherd's crook, Oriental water jar, basket-boat, Oriental lamp, mill for grinding meal, and the shepherd's rod.

Missionary: Igloo, Eskimo sled, Eskimo dogs, Eskimo child, tepee, and Japanese house.

Nature: Vegetables, fruit, bird's nest and eggs, birds, and animals.

Parquetry

By parquetry we mean small pieces of colored paper cut into various shapes: squares, triangles, circles, etc. These forms may be used for the purpose of making figures that illustrate the lesson. More often they are used for the purpose of making conventional designs for the covers of the children's papers which are bound at the close of the quarter.

The teacher will find the circles and squares the most satisfactory, as the other forms can be made by cutting these in various ways. Secure those that are already gummed, as it saves a great deal of time, and the work can be done so much more neatly.

Below are given a few forms as suggestions for work.

Tulips.—These are made by placing half circles in pairs so that the straight edges are toward each other but slightly apart at the top. Leaves and stems are added with crayola.

Japanese lanterns.—Mount on paper various colored circles in a somewhat straight line. With black crayola heavy lines are made for the top and bottom of the lanterns and handles. A heavy black line is made to represent the cord by which they are suspended. The lanterns may be designed if desired.

Book borders and cover designs.—The teacher should bear in mind that simplicity is to be desired. She should also watch her color combination most carefully. With the borders it is well to use them across the top and bottom of the cover. The single designs are usually placed in the center of the cover.

Color Work

It is superfluous to say that most of the color work as it is used in the church school is mere pastime—worse than that, it is a waste of time. This is not to say that crayola is not to be used. It may be used advantageously in making drawings, working out posters, and in adding touches to cutting, folding, or parquetry forms. The teacher should be assured, however, that the operation is meaningful.

Handwork

Cutting:

Types of cutting.
Results desired.
How to use cuttings.
Illustrations.

POSTER (CHRISTMAS)

Clay Modeling:

Method of procedure.
Models to make.

Parquetry—Forms Studied:

Tulips.
Japanese lanterns.
Book borders and cover designs.

Color Work.

Suggestions for Further Study

1. Make a list of lessons with which paper cutting may be used.
2. Prepare one Bible poster.
3. Prepare one missionary poster.
4. Design three covers for children's books.
5. How do you use color work? Do you consider color cards valuable?
6. Are the suggestions for handwork in your course of study appropriate and adequate?

Books for Reference

Beckwith, M. Helen. *Story-Telling With the Scissors.*
Daniels, Fred H. *A Real Correlation in School Drawing.*
Dobbs, Ella Victoria. *Illustrative Handwork for Elementary School Subjects.*
Littlefield, Milton S. *Handwork in the Sunday School.*
Perkins, Jeanette E. *The Amateur Poster Maker.*
Wardle, Addie Grace. *Handwork in Religious Education.*

CHAPTER XIV

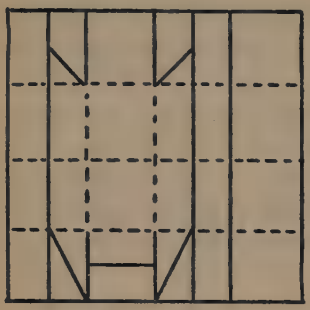
CONSTRUCTION

MODELS used in the Primary Department are so simple that the children with the assistance of the teacher can easily make them. It is desirable that they do so. In this way we not only secure material suitable for illustrative purposes, but also help the children to become intimately acquainted with the models and give them an opportunity for creativity.

Construction paper is suggested for this work. It may be secured at any kindergarten or school supply house. In preparing all of the following forms the square is used unless otherwise indicated. The five-inch square is satisfactory.

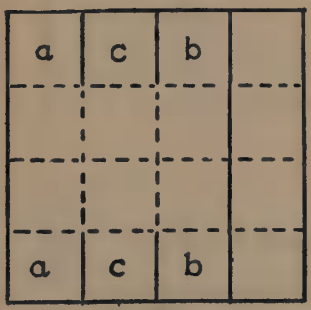
Eskimo sled.—To be used when studying about the children of the cold Northland. Suitable for sand-table work.

Directions.—Fold front edge to back edge. Crease. Open. Fold front edge to middle crease. Fold back edge to middle crease. Crease both and open. Fold right edge to left edge. Crease. Open. Fold right edge to middle crease. Fold left edge to middle crease. Crease both and open. The sixteen square results. Cut off row of squares at the right. Fold right edge back to the first crease. Open and cut along new crease just made. Do same to row of squares at the left. Cut up the two creases at the front the length of one square. Do the same at the back. Fold front edge of front



square back to the first crease. Open and cut along new crease made. Fold right and left rows of squares down for runners. Fold back square up to form the back of the sled. The half-square folded up in front makes the front of the sled. Slant the runners as indicated in the drawing.

Basket.—This may be used as a receptacle for seeds or crumbs when studying about birds and the part children may have in helping care for them. It may also be used in the sand table to represent the basket-boat in which the baby Moses was placed when his mother hid him in the bulrushes.



Directions.—Fold the sixteen square. Cut off row of squares at the right. Cut up front creases the length of one square. Do same at the

back. Fold the rows of squares at the left and the right up, to form the sides of the basket. At each end fold *a* over *b* and paste. Fold *c* up and paste into place.

Oriental house.—The Oriental house may be used with any number of Bible lessons. The models

after being made by the children may be used on the table or placed in the sand tray to represent an Oriental city.

Directions.—Fold the sixteen square. To make flat-roofed house cut up the two outside creases at the front the length of one square. Do the same at the back. See Figure 1. Fold rows of squares at

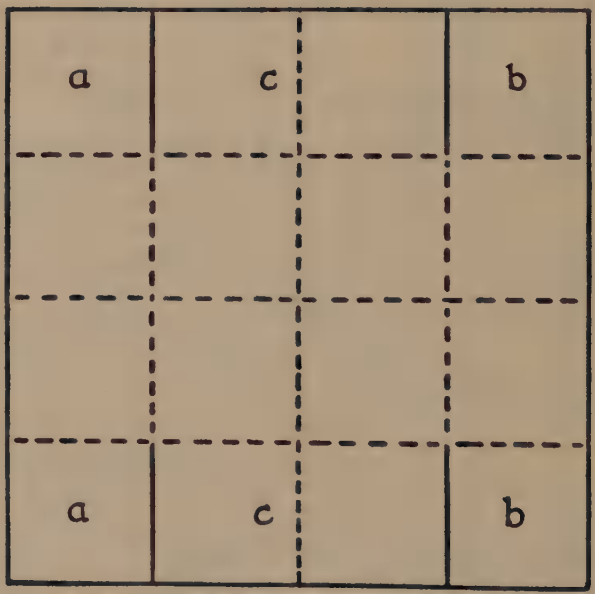


Fig. 1

Fig. 2

the left and the right down to form the sides of the house. Fold *c* down to form the other sides. Lap *a* and *b* inside so as to make right-angle corners and paste in place. See Figure 2.

To make upper room fold sixteen square. Cut off row of squares at the right. Cut off row of squares at the back. There is left a nine square. Cut up both creases at the front the length of one square. Do the same at the back. See Figure 3.

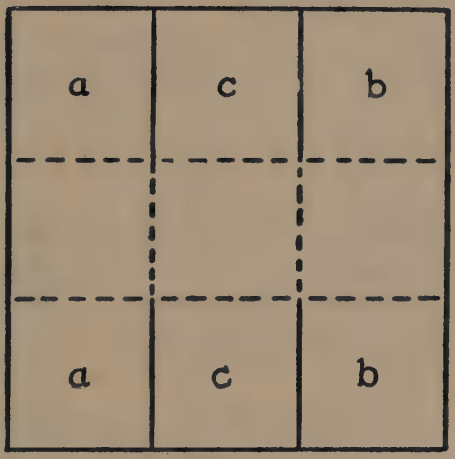


Fig. 3

Fold right and left sides down. Fold *a* over *b* and paste. Fold *c* down and paste in place. Cut door. That this may be pasted to the roof, cut up three of the corners a short distance. Make flaps on two sides by folding the lower edges out so that they stand at right angles to the sides of the room. The other two sides remain as at first and extend over the edges of the house. See Figure 4.

To make stairs, use a narrow piece of paper twice the height of the house. Crease through the middle lengthwise. Divide the strip crosswise into eight equal parts. Fold on these lines toward you and from you alternately. At the left cut along each of these creases as far as the middle crease. See Figure 5. Fold loose squares by pairs over each other so that right-angle corners are formed. Paste. This makes a flight of stairs consisting of four steps. See Figure 6. The box-end of the steps is pasted to the side of the house.

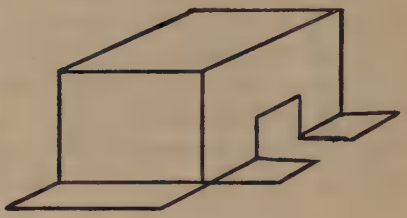


Fig. 4

Fig. 5

Chariot.—The chariot is associated with stories of Bible times. It was used by kings and other men of influence and power.

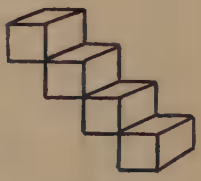
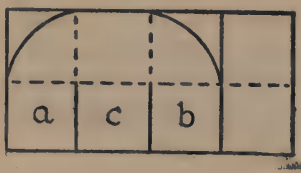
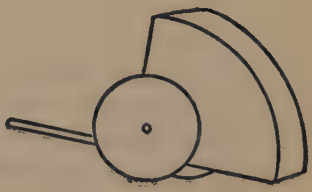


Fig. 6

Directions.—Fold the sixteen square. Cut on middle crease. Cut off one row of two squares. This leaves the paper 2 squares by 3 squares. Cut up both creases at the

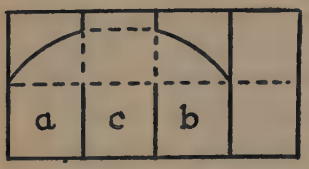


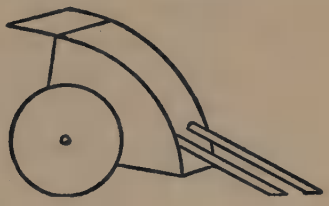


front the length of one square. Round off the corners at the back. Fold back square up to form front of chariot. Fold *a* over *b* to form floor of chariot. Paste. Fold *c* over the floor of the chariot and paste in place. A tongue is pasted in at the front. Cardboard circles are used for wheels.

Jinrikisha.—To be used when making a study of the children of cherry-blossom land. It is an attractive part of a Japanese village represented in the sand tray.

Directions.—Fold the sixteen square. Cut on middle crease. Cut off one row of two squares. This leaves paper 2 squares by 3 squares. Cut up both creases at the front the length of one square. Cut up both creases at the back a very short distance. From the two points at the back where the cutting terminated, round off the corners. Fold the back square up to form the back of the jinrikisha. Fold flap at the top, back slightly. Fold *a* over *b* to form floor of jinrikisha. Paste. Fold *c* over the floor and paste in place. A shaft is pasted to each side at the front. Cardboard circles are used for wheels.





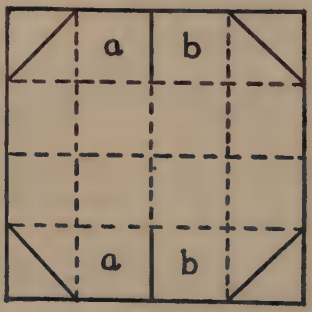
Japanese house.—To be used with missionary lessons that tell of Japanese life. May be used in sand-table work.

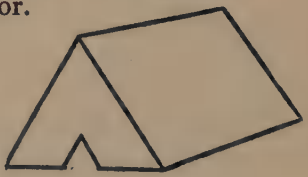
Directions.—To make walls of house take a long, narrow strip of paper. Lay it on the table so that the

narrow edge is toward the front. Fold front edge back a very short distance. Do not open. Fold what is now the front edge to back edge. Open. Fold front edge to middle crease. Fold back edge to middle crease. Open both. The four sections represent the four walls of the house. Fold these to form right angles and use the small flap for pasting. The roof is made from a square piece of paper. Fold the two diagonals. Work into shape and let it rest lightly on walls.

Tent.—This may be used when studying about the North American Indian, or when telling stories of people of olden times who lived in tents.

Directions.—Fold the sixteen square. Cut off four corners using diagonals of corner squares. Cut up front crease the length of one square. Do the same at the back. Fold on middle crease to make sides of tent. Fold *a* over *b* and paste in place. Cut door.

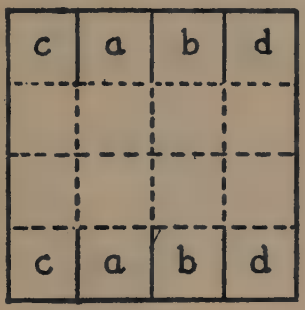


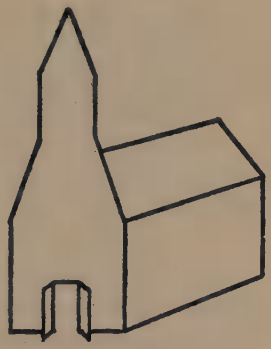


Church.—May be used when studying about the church. It is also suggestive when teaching the verse,

"I was glad when they said unto me,
Let us go unto the house of Jehovah."

Directions.—Fold the sixteen square. Cut up the three creases at the front the length of one square. Do the same at the back. Fold along the middle crease to form the roof. Fold *a* over *b* and paste in place. Fold the row of squares at the right and the row at the left down to form the sides. Fold *c* over *d* just far enough to make the corners square. Paste in place. Cut a single piece of paper that is as wide as the front of the church and shape it at the top so as to represent a steeple. Paste in place. Cut doors.





Tepee.—The home of the early North American Indian is represented by the tepee or wigwam.

Directions.—Use a round piece of paper. Cut out a sector of about sixty degrees. Lap the two

sides and paste so that the figure is the shape of a cone. Cut door.

Scroll.—To be used when telling stories of our Bible and how it was made. Stories of people writing the Bible or reading from it are made more clear by the use of the scroll.

Directions.—Use a rectangular piece of paper. Paste each end to a small, round stick that is long enough to extend above and below the paper. Roll from each end until the two rolls meet.

Boat.—A boat is needed for sand-table use. It might be used when studying about fishermen or in talking about the great, wide sea.

Directions.—Use a rectangular piece of paper. Use the shorter side for the front edge. Fold back edge to front. Do not open. Fold right edge to left edge. Open. Fold the right-half of the back edge so that it falls along the middle crease. Do the same to the left half of the back edge. Fold front edge (single sheet) back over these folds. Turn the paper over. Fold front edge back to correspond to the other side. See Figure 1.

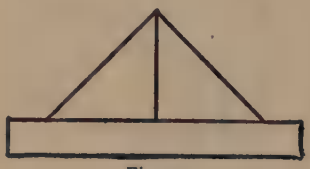


Fig. 1

Fig. 2

Open the form and fold flat along the line where the two upper edges meet in the first fold. Lap the corners so that they lie flat. See Figure 2.

Fold front corner to back corner. Turn paper over. Fold front corner to back corner. See

Fig. 3

Figure 3. Open and flatten on cross-fold. See Figure 4. Pull *a* and *b* apart. Figure 5 is the result.

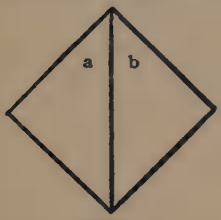


Fig. 4

Fig. 5

Note.—The writer does not lay claim to entire originality in presenting these various forms. The fundamental principles used in constructing the models have had wide publicity. An attempt is made here to select from the forms available, and use the principles in working out other forms most useful to the church school teacher. Specific directions are given for the sake of clearness.

Models Studied in This Chapter:

Eskimo sled.
Basket.
Oriental house.
Chariot.
Jinrikisha.
Japanese house.

Tent.
Church.
Tepee.
Scroll.
Boat.

Books for Reference

Daniels, Fred H. *A Real Correlation in School Drawing.*
Dobbs, Ella Victoria. *Illustrative Handwork for Elementary School Subjects.*

CHAPTER XV

SAND-TABLE ACTIVITIES

THE sand table is a valuable aid in the Primary Department. It serves two chief purposes: it illustrates the lesson and provides a means of expression. The story pictured in the sand by means of appropriate material makes an appeal through the eye. The sand table also offers the child an opportunity to use his hands, not only in working out the picture but also in constructing his own models.

Because of the educational value of the work, as well as the fascination it has for the child, there should be a place for the sand table in the Primary Department of every church school.

EQUIPMENT

Elaborate or expensive furnishings are not necessary in order to accomplish results. Many different devices are used successfully by various church schools.

The sand table.—The regular, zinc-lined kindergarten sand table may be used if space and means permit. This table is available in two sizes, one being 6 feet long by 3 feet wide, while the other is 3 feet square. The height from the floor to the top of the tray is twenty-four inches. The prices of these tables are approximately twenty and ten dollars.

The homemade table is equally valuable and is less expensive. There is even an advantage in

being able to have a tray deeper than the one provided in the regulation model. A depth of four or five inches is suggested. The use of white oilcloth is recommended for lining as a good substitute for zinc. It prevents sand from sifting through to the floor, holds moisture, and wears very well. The table should be low enough so that children standing around it can help easily in molding the sand or placing objects. A lid prevents the exposed sand from attracting attention from other forms of activity. It is also a help in preserving work. The covered table may serve as a class table if economy in space and furniture is necessary.

The sand box or tray.—The sand box or tray is in some instances preferable to a table because it is less expensive, occupies less room, and is easily moved. Any church school can provide a box for each class. A good size for a box or tray which is to be used by a class of eight or ten children is 16 inches by 24 inches or 18 inches by 27 inches, the depth being 2½ inches, inside measurements. This may be made of wood or galvanized iron. If made of wood, it should be lined. If galvanized iron is used, the top should be rolled to prevent the children from cutting their hands. It is attractive if painted white. Legs are unnecessary, as the tray is used on the children's table.

Miscellaneous devices.—There are many different ways of providing for sand. Receptacles are sometimes built into the wall of the room and appear as drawers in a cabinet. These are removed and placed on the tables when used. One church school has lined the drawers of the children's tables and these are used advantageously. The simplest

device may yield fruitful results in the hands of an ingenious teacher.

Sand.—The white beach sand is desirable, but the ordinary sand which abounds in almost all localities is very satisfactory. When used, the sand should be moistened just enough so that it can be shaped easily.

Materials used in the sand.—These need not represent a great expenditure of money. Models are available at supply houses, but the majority of those used in the Primary Department can be made by the teacher or pupils. The help of older children in the church school may be enlisted. Junior boys are glad to carve miniature forms for such use, and nothing delights Junior girls more than to dress missionary dolls and assist in other ways. All of the children should be encouraged to help in making collections of twigs, stones, shells, seed cradles, etc. These should be carefully sorted and filed.

It is a mistake to think that in order to do effective work we must be supplied with a great mass of elaborate material. This is neither necessary nor desirable. Choose simple material and then use it again and again in representing different scenes. The materials that leave some room for the imagination are to be preferred. The following objects are suggested as necessary for sand-table work and various ideas are given as to ways of representing them:

People.—People may be represented by tiny dolls. Especially is this effective in picturing a missionary story. They may also be represented by Oriental figures cut from picture cards. A narrow strip of

cardboard is pasted to the back of the figure and allowed to extend half an inch below the feet in order to furnish a standard. When representing the character of Jesus it is very satisfactory to choose some good artist's conception of Christ and use it in this way. The colored pegs represent a group of Oriental people very effectively. Small rolls of paper may also be used.

Animals.—Toy animals, celluloid or wooden, are available at any novelty store. It is well to choose first the domestic animals and then the wild animals with which children are more or less familiar: horse, dog, cow, sheep, camel, elephant, etc. In lieu of these, good pictures of animals may be cut from magazines or outlined forms may be cut from plain manila cardboard and used with a standard as suggested above. As to size, care should be taken that the forms used are in correct proportion to other objects in the table.

Trees.—One may use twigs and branches from trees, the barren ones to represent the winter lessons and those with buds and leaves for stories which show the awakening of life at springtime. The evergreen tree furnishes good material, although it dries quickly and the needles fall. Bits of everlasting shrubbery are to be had from the florist. They are always ready for use. Trees may be cut from paper. Pink and white blossoms may be represented by tissue paper twisted to the branches.

Grass and Flowers.—Moss makes a good representation of grass. If uprooted with part of the sod it can be imbedded along the bank of the river or lake very effectively. Flowers are made by twist-

ing tissue paper around toothpicks. The small colored pegs are also used for flowers.

Miscellaneous.—Water is represented by blue paper, tinfoil, or a mirror. Cotton is a good substitute for snow. Models like those mentioned in the preceding chapter may be used for a great number of lessons.

Care of Material

How much of the small amount of money expended for supplies is absolutely wasted because no provision is made for caring for what has been purchased! Perhaps the material is thrown carelessly into some already overflowing box or cabinet drawer, and after being handled and exposed to dust and dirt is soon ready for the waste basket.

Classification of material.—For the sake of efficiency the material should be carefully classified. Rather than arrange it by stories, as "Garden of Eden," "Winter's Sleep," "Cold Northland," etc., it is more serviceable to arrange it by types: people, animals, flowers, trees, etc. This avoids unnecessary duplication and allows for originality on the part of the teacher when she is deciding upon the material to be used for a particular lesson.

Filing material.—After the material is classified it should be filed in such a way that it is carefully preserved and always accessible. Perhaps it is not possible to have an up-to-date filing cabinet, but no church school is so needy that it cannot furnish its Primary Department with a set of substantial pasteboard boxes. If these are uniform in size and color, they serve the purpose nicely and are not

unsightly. Each box should be labeled in order that material may be located easily.

When to Use the Sand

There is often a question in the minds of superintendents and teachers as to what part of the day's program should be devoted to sand-table work and whether or not the work should be done prior to the regular session. The answer depends somewhat upon the purpose in mind for the day, but a few general principles may be stated:

Not before the session.—It is rarely advisable for the superintendent or teacher to work out a scene and have it ready for the children when they arrive. To be sure, there would be an appeal to the eye, but there is infinitely more gained by the child if he is permitted to handle and arrange the models. It is possible to have the training through the eye plus training through the hand. We are limiting the possibilities of the sand table when we admonish the children, "Now we have a most beautiful scene this morning and I do not want you to touch a thing. Just look at it."

Not during the story.—Sand-table work should not be done while the story is being told, as the value of both sand work and story is thus minimized. Children can rarely do more than one thing at a time, and the story period should be a time when they are expected to listen.

Suppose we start our story by saying: "Once upon a time there lived in a country far from here a woman and her little boy. They wanted to do a kindness for a friend who often passed that way, so they decided to build a room for him on the roof of

their house. Now, children, I presume you have no idea what a queer-looking house it was, so I am going to show you a little paper model. I want you to look at it and handle it and then we are going to smooth out the sand and put it here." The children are delighted. They handle the model and talk freely. Then they begin to play in the sand and find it difficult to re-establish their interest in the story.

Before the story.—The sand table may sometimes be used during the approach to the story if we wish to illustrate some points in the new lesson or express a lesson previously studied. For missionary lessons, the children have scant background. If there is to be a study of Japanese life, it might be wise to use models while describing and talking about their houses, temples, jinrikishas, etc. After the children have placed these models in the sand table to form a Japanese village, they have something of a background for the story "Little Cherry Blossom."

After the lesson story.—By far the most valuable use of the sand table is as a means of expressing through the hand the truth that has been gained through the eye and ear. Used for this purpose it quite naturally follows the lesson story. At this time children may make and use simple models connected with the lesson. Models which have been studied in the approach to the lesson may also be utilized in picturing the particular story just told.

How to Do Sand Work

The teacher will proceed with the idea in mind that the sand table is to be used as a means of edu-

cation for the child. Education comes through activity. The teacher may train herself by planning and executing all the scenes, but in so doing she is allowing for very little development on the part of the child. Each child should have an opportunity to participate in the work. A simple arrangement of material executed by the children is more valuable than the most perfect scene prepared by the teacher.

Children work under guidance of teacher.—The teacher should have in mind possibilities for representing the story in sand, and material which she is sure will be needed, but she should strive by means of questions and suggestions to draw the responses from the children and allow her own plan to be modified accordingly.

It would be unwise to proceed in the following way: We are going to tell the story in sand. We need a hill here. Mary, you may build it. John, will you please make the river over in that corner? Here are the trees we need. Children, you may place them along the banks of the river. Now, here are some pegs to take the place of the people who were making this long journey and we will put them right here in the sand.

The scene might be a representation of the story, but it is largely the expression of the teacher. Contrast with this a more democratic method of procedure:

"Let us play the story of the Israelites making a long journey across the desert country. What kind of country do you suppose it was?"

"Dry, sandy," answer the children.

"It is all nice and smooth," adds Jane.

Even as they talk they are working the sand into position.

"And there were no roads nor paths," ventures William.

"Now, that is nice and smooth; let me ask you a question: Was there any water in the desert?"

"Once they found a place where they could drink," answers Louise. "Could we make a nice little stream of water? When people travel how can they tell when they are coming to water?"

"They see trees," comes the answer.

"Here are some green twigs that might be used. Now, what else do we need for our story?"

"People marching," answer the children.

"Yes, I think we might use these pegs to-day."—And the whole thing has been the work of the children under the stimulation and guidance of the teacher.

We scarcely appreciate the joy that comes to children through handling the moist sand and feeling it yield to their touch as it takes forms. In a certain first-year Primary class sat John, the dullard, who was the despair of his teacher. He never seemed to listen to the story, no gleam of joy ever crossed his face at sight of a beautiful picture; in fact, nothing seemed to appeal to him. One happy day the sand table was introduced, and what was the surprise and delight of the teacher to see a new light drawn on John's face. His hungry hands went down into the sand. John had made his first response.

Retelling the story.—It is not always necessary to retell the whole story when the scene is being prepared. However, parts may be sketched by teacher or pupils, and explanations, and questions and

answers may be used freely so that when the work is finished usually there has been an expression through the lips as well as through the hands. The more important scenes are clearly understood.

Not a moving picture.—It is unnecessary to begin at the first of the story and move the characters about to show action. For example, in representing "The Lost Sheep" it is very awkward and causes a great deal of confusion to allow the children first to put the sheep in the fold, lead them out to pasture, have them scamper about, take them back to the fold at night, lead the shepherd about in his search for the sheep, and at last take him home again with the lamb in his arms.

It is better to let the children choose one scene in the story and work that out accordingly. For instance, in the story already cited, the scene chosen might be the one where the shepherd has just found the lost sheep. In that case, the other sheep would be in the fold. Again, the children might want to play that the shepherd was just starting home with the sheep and one of them was caught in the brambles and hidden from sight. They might decide that it was nighttime and all were asleep in the fold. This does not mean that children are never to move the models, but that there should be no definite attempt made to show every act in the story.

Stories Suitable for Sand Work

All stories do not lend themselves to this form of illustration or expression. Those in which the truth cannot be made clear by the use of material things should be carefully avoided. This class might be

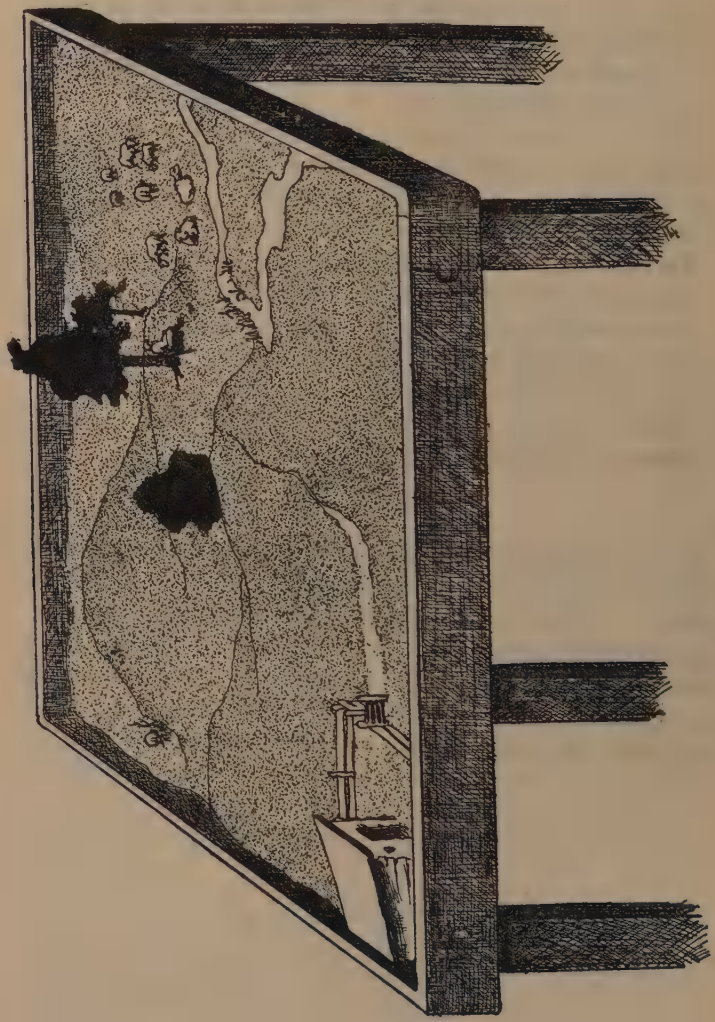
typified by such stories as "Christ Blessing Little Children," and "Jesus Teaching How to Pray."

A list of stories adapted to sand-table work might include the following:

The Garden of Eden.
The Children of Israel Traveling Through the Wilderness.
Story of the Baby Moses.
David's Care for the Sheep.
A Captive Maid Trying to Help.
Jesus and the Four Fishermen.
Jesus Feeding Many Hungry People.
The Visit of the Wise Men.
Nature Stories.
Missionary Stories.

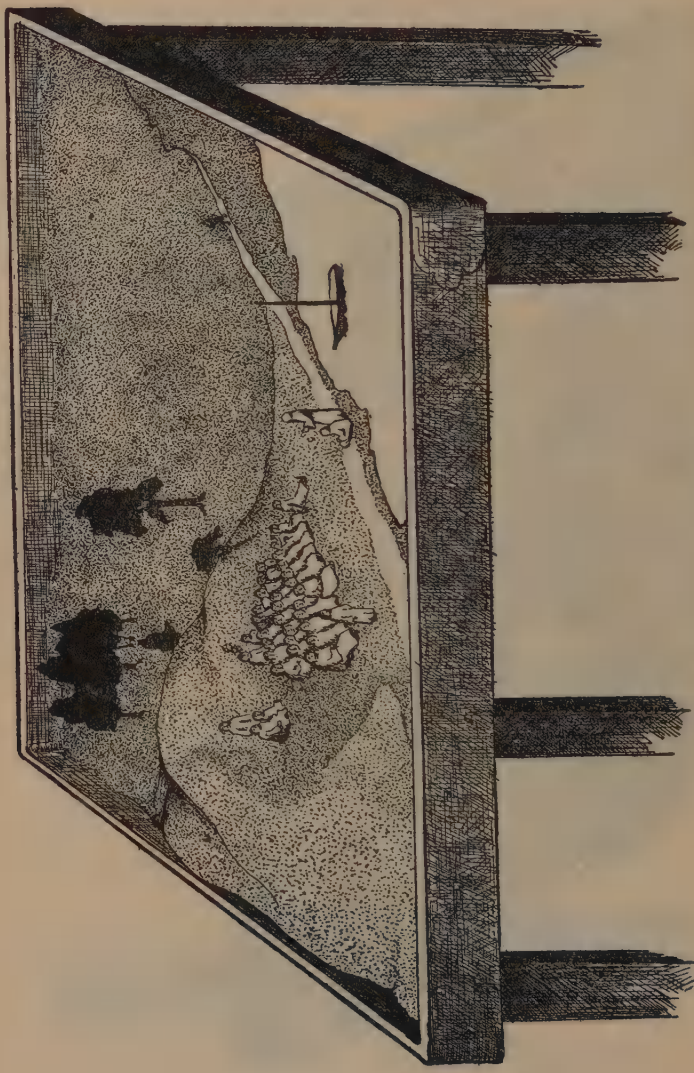
Illustrations

The following cuts will give an idea as to how different stories may be represented in the sand table. It should be borne in mind that these are merely suggestive and are not to be copied by the teacher. However, by studying what other children have done the teacher may get some idea as to the responses she may expect from her class.

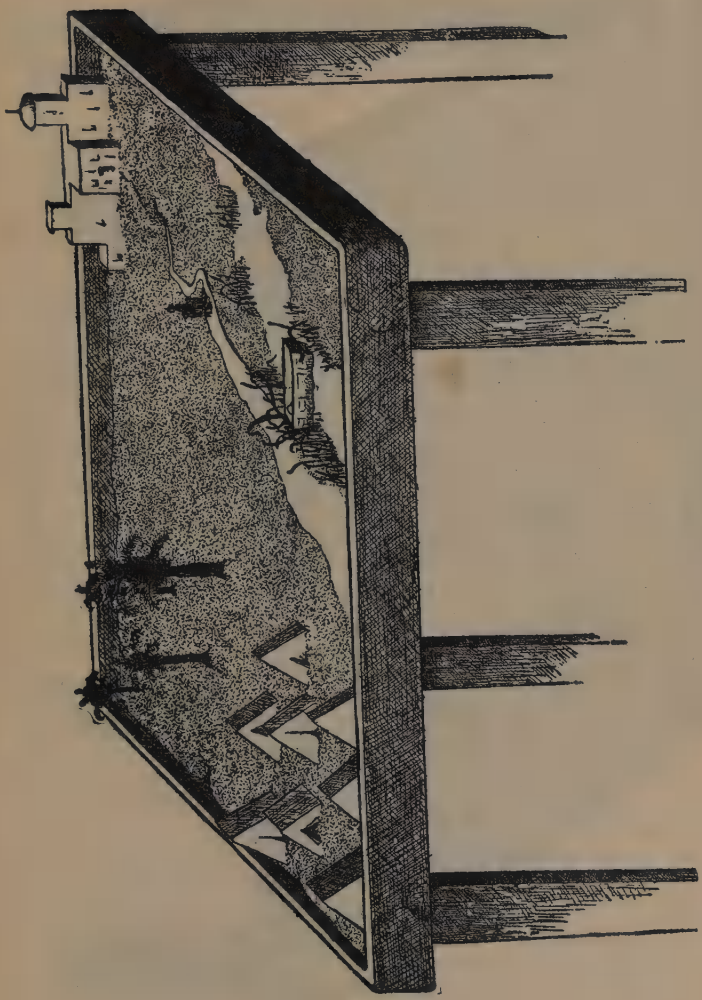


THE GOOD SHEPHERD

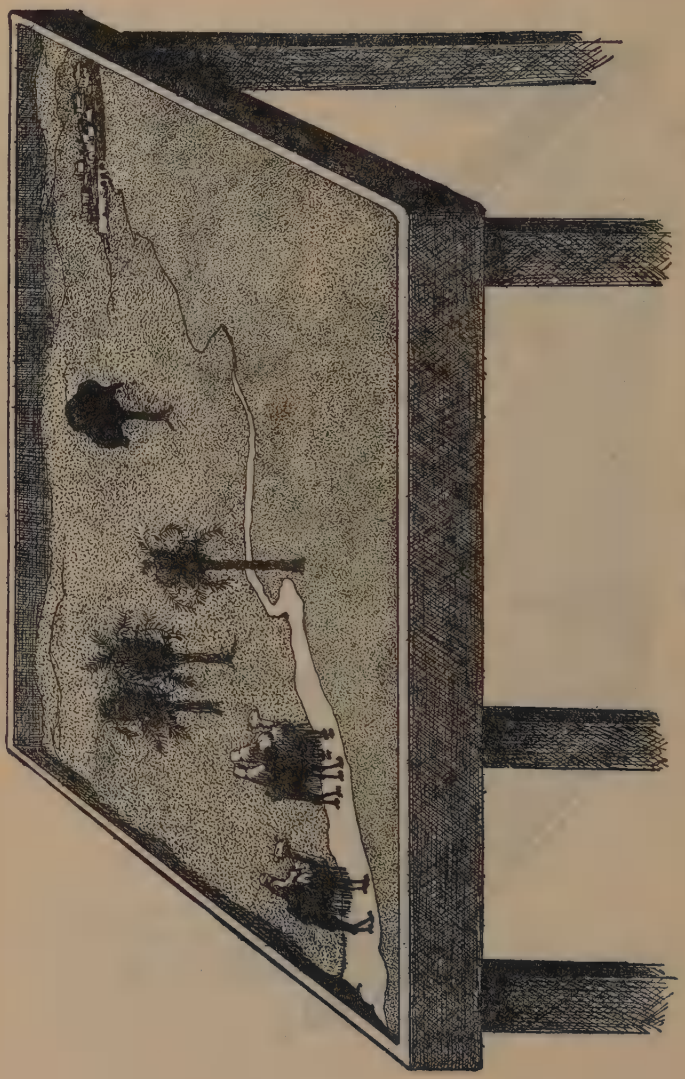
A BEAUTIFUL GARDEN



A STORY BY THE SEA



THE BABY MOSES



THE WISE MEN

Sand Table Activities

Equipment:

Sand table.
Sand box or tray.
Miscellaneous devices.
Sand.
Material used in the sand.

Care of Material:

Classification of material.
Filing material.

When to Use the Sand:

Not before the session.
Not during the story.
Before the story.
After the story.

How to Do Sand Work:

Children work under guidance of teacher.
Retelling the lesson story.
Not a moving picture.

Stories Suitable for Sand Work.

Illustrations.

Suggestions for Further Study

1. Study ways and means of calling forth responses from the children.
2. Study how to utilize the expression of the children.
3. Work out some sand table scenes with the children and note how their responses reshape your original plan.

Books for Reference

Dobbs, Ella Victoria. *Illustrative Handwork for Elementary School Subjects.*

Faris, Lilie A. *The Sand Table.*

CHAPTER XVI

UNITS OF TEACHING

No teacher can do her best work unless she gives careful consideration, outside the classroom, to possible ways of proceeding in her teaching. From the great mass of material available, the various activities possible, and the number and variety of problems and questions being faced by her pupils individually or as a group, she must be able to make, or guide the children in making, selections that will bring the largest returns in the light of her avowed aims.

Purpose of Written Lesson Plan

It is a most valuable help for the teacher to make a written plan for each lesson. This need be neither long nor elaborate, and it should never be considered binding. A very good plan may undergo many changes, because of the reactions and responses of the children. We do not in any way want to limit or restrict the expression of the children or crush the spirit of spontaneity that brings life to the work of the day. On the other hand, a written plan tends to thoroughness of preparation and definiteness of thought on the part of the teacher. If used in the right way, it should be, not a burden, but a help, in that it indicates clearly a goal to be reached and a possible method of reaching that goal.

Practical Considerations

In planning a piece of classroom work the procedure will vary according to the situation and the goal to be achieved; hence it is impossible to give rules which may be followed as infallible. A few considerations, however, merit attention.

Materials and activities to be used.—Stories, pictures, dramatization, handwork, sand-table, discussion, social service activities, memorization, and other types of work may be called to one's assistance. Different combinations may be used on different occasions. The teacher is urged to seek variety and freshness of style from period to period, and not feel bound to follow through any series of steps in the completion of a day's program.

Establish a point of contact.—Before attempting to teach the child something new, it is absolutely essential to know what is already in his mind. It is a well-known rule of pedagogy that we must proceed from the known to the related unknown. We must meet the child on his own plane of experience and lead him on from that point.

Imagine how meaningless would be the story of the Israelites making a long journey over a vast expanse of desert country, to a child who had spent all of his life in a narrow, crowded city street with nothing but brick and mortar on all sides! How can a child who has never seen a wheatfield appreciate the story of the abundant harvest? For a child who has never been near a body of water, understanding of "The Great ,Wide Sea" is most difficult. Often the sea is to him the little pond or lake in the city park, the field is his own tiny

garden plot or window box, and traveling without a guide is like being lost in the city streets with no policeman to show the way out. The teacher must take advantage of these points of contact and lead on from them to new ideas.

Recall or establish necessary experiences.—Not infrequently the children need to have their minds refreshed in regard to earlier experiences. Sometimes it is necessary to lead them into quite a new world in order that they may appreciate the story that is to follow. For example, the story of the good shepherd without some explanations would be practically meaningless to many city children. Many of them have never seen a sheep. Those who live in congested parts of our cities have no conception of what it means to frisk and scamper about in the meadows and over the hills, past rippling brooks and among shady trees. How could they appreciate the loving care of the shepherd when they do not even know what a shepherd is?

Explain manners and customs.—Imagine trying to tell the story of "A Guest Room" and make it appear a beautiful and generous thing for a woman to build a room on the roof of the house for the prophet Elisha.

In the first place it overtaxes the imagination of a child to see how it would be possible to build a room on the roof of a house, and in the second place it cannot seem to him as if it would mean the bestowal of any special honor to consign a guest to the roof.

It might be well to show pictures and also a model of the Oriental house with its flat roof with outside steps leading up to the little room which was really the most attractive part of the house.

What would the opening words of a story of the Eskimo mean to the ordinary child?—Aganook, an Eskimo lad, had been out seal hunting. He had been unsuccessful and as he threw the harness off the dogs, called to his mother who stood near the door of the igloo.

The average child would know nothing about seal hunting; indeed, it is doubtful if he would know what a seal is; he might possibly wonder about dogs in the harness; and would be utterly lost at the word "igloo." These points would need to be cleared up before a story of "The Cold Northland" could possibly be appreciated.

Recall preceding incidents of a serial story.—If we are going to have the story of "The Parting of David and Jonathan," the child must know something about why David is hiding there in the field, why his life is in danger, who Jonathan is, and why he comes. In the same way, before telling the story of "Joseph Forgiving His Brothers," it is well to review stories of Joseph's earlier life: the boyhood of Joseph, Joseph and his brothers, and Joseph sold into Egypt.

Use the children's responses.—The teacher should treat in a serious and dignified way any questions or remarks offered by the children. Very often irrelevant remarks will be made: a child may disclose domestic secrets, he may start to recite graphically his experiences with Charlie Chaplin on the preceding evening, or tell of some thrilling event of the week, such as a fire or a murder. Quite often his thoughts are centered on the new dress or coat, recent experiences at school, or the delightful outing planned for the afternoon.

It is for the teacher to weigh and measure the remarks and to discriminate carefully between that which makes of less effect the thought of the day and that which seems to emphasize the lesson, passing over sympathetically but briefly all that seems irrelevant; and using to advantage the responses that will help in accomplishing the aim in mind.

It is difficult to handle successfully this free expression, and only practice can bring real efficiency. There is no royal road. But when the teacher comes to realize that education comes through activity, and that it is not a "pouring-in," but a "drawing-out" process, she will learn to take keen delight in the spontaneous expression of the children and feel a deep desire to become a master of her task.

Form of Lesson Plan

The plan may take various forms according to the taste of the teacher. What serves her most effectively should be considered best. Always there should be some aim in mind and some indication as to how that aim is to be achieved. Some teachers like to list first the materials to be used, and then state how they are to be handled. Others like to use a double column effect with materials placed in the left column and activities or methods in the right. Since it is obvious that exactly the same procedure would never be used twice, this latter form makes discarding temporary elements possible, even while salvaging materials and their sources which might serve for future use.

Miss Elizabeth McE. Shields in her book, *Beginners in God's World*, uses a narrative style which gives a sense of informality to her plans and shows

how each activity is a natural outgrowth of the activity which preceded it, and in turn prepares for the one which follows. This form has been adopted in the three units of teaching presented here.

Illustrations

Concerning prayer.—What might happen if a teacher wanted to help her children understand that an essential part of prayer consists in listening to God.

Before *listening* while quiet music is played, the teacher might suggest, "Shall we think of God and listen to him?" Afterward attention might be called to the fact that being quiet and listening are an important part of prayer. This might lead to a *discussion* of the ways in which we pray and what we mean when we say we hear God's voice. If the teacher wishes to get the ideas of individual children on these points, she might develop and use an *informal test* as suggested in Chapter XIX of this text. This might be oral or written and should give a clue to erroneous ideas to be corrected and emphases which might well be made. After further *conversation* as to ways in which different individuals voted and why, the children would be interested in hearing the *story* of Samuel listening to God's voice. A spontaneous *dramatization* of this story would tend to make the experience more real than it could otherwise be and would open the way for an interpretation of Reynolds'

picture of Samuel at prayer. The atmosphere would then be right for an
experience in listening which would be stimulated by quiet music and engaged in by the entire group.

The problem of race prejudice.—What might happen if the teacher desired to help a group of third grade children overcome prejudice toward Italians in our country.

The study might be initiated by a display of *pictures* showing Italians in various situations and engaged in different types of work. This would lead to *conversation* about the meaning and details of the pictures, during which the teacher would attempt to lead the children to an understanding of Italian people, and some of the problems they face in coming to America. The
story "Anthony Petrello" from *A Course for Beginners in Religious Education;* by Rankin, would unify and emotionalize many of the details mentioned and likely result in something of an appreciation for Italian people as represented by Anthony. It would also suggest ways of behaving toward foreign playmates. The children would want to share some of their own experiences in a
conversation period. Perhaps they might suggest ways of being kind, such as calling Italian playmates by their real names, and letting them join in games. Plans might be made for
reports to be given at the following session, showing what the children had been able to do, and worthy acts which they had observed on the part of other individuals. At this point the teacher might refer to the parable "The Good Samaritan" previously studied, and ask a member of the class to

retell the story. Attention might be called to the fact that the Samaritan was not only kind but he was kind to a person of another race. The children might

dramatize this spontaneously, selecting characters, planning the play, and creating their own text. If this is done simply, it might be played several times, giving many of the children, or each of them in turn, opportunity to be the good Samaritan. A few moments might be spent in

prayer for understanding and appreciating our Italian friends, and the spirit to be kind to them on every occasion.

This might easily consume more than one teaching period and naturally the study should be extended, if permanent attitudes and habits are to be established. The study might be furthered by discovering what the Italian people have given to us by way of art and music, and the enterprise might close with a party planned for Italian playmates. This would involve the children in writing and delivering invitations, selecting games, and caring for details connected with the social occasion.

The climax would be reached as the boys and girls actually receive and play with their guests, not with a motive of pity, but with a sense of genuine appreciation. This, if rightly directed, should give opportunity for actual practice in Christian living, and should be but the first step in a series of opportunities to put into use ideas accepted and emotions aroused.

Appreciation of God's world.—What might happen if a teacher wanted to help children appreciate the beauties of the spring as God's handiwork.

On the burlap or screen might be displayed pictures of birds, flowers, trees, and other signs of springtime. About these the children might enter into

informal conversation. In connection with this the *verse,*

> "For, lo, the winter is past;
> The rain is over and gone;
> The flowers appear on the earth;
> The time of the singing of birds is come"
> (Song of Solomon 2. 11, 12).

might be studied and learned.

Singing "This is my Father's World," from *The Hymnal for American Youth,* by H. Augustine Smith, or "All Things Bright and Beautiful," to be found in *A First Book in Hymns and Worship,* by Edith L. Thomas, would naturally be suggested. The tulip plant for which the children have been caring is now in blossom. It might be brought to the table at this time and the teacher might tell "The Tulip"

story, found in *Half a Hundred Stories.* The children would then probably want to

sing "Gold and Crimson Tulips," from Riley and Gaynor's *Songs of the Child World, No. 1.* Then they would like to add to their handwork book a colored

drawing of something which reminds them of springtime.

A period of

prayer might follow in which the formula "Thank you, dear God for....." might be used. This would make provision for individual prayers, each

child supplying the word which represents the object of his thanks.

Units of Teaching

Purpose of the Written Lesson Plan.
Practical Considerations:
Materials and activities to be used.
Establish point of contact.
Recall or establish necessary experiences.
Explain manners and customs.
Recall preceding incidents of a serial story.
Use the children's responses.
Form of Lesson Plan.
Illustrations:
Concerning prayer.
The problem of race prejudice.
Appreciation of God's world.

Suggestions for Further Study

1. What are the benefits to be derived from the written lesson plan?
2. How should a lesson plan be used during the class period?
3. Are you willing to let your plan be shaped and reshaped according to the responses of the children?
4. Write a lesson plan showing how you would proceed to help a group of children acquire some fruitful knowledge, establish some desirable attitude, or build some Christian habit.

Books for Reference

Betts and Hawthorne. *Method in Teaching Religion.*
Earhart, Lida B. *Types of Teaching.*
Shields, Elizabeth McE. *Beginners in God's World.*

CHAPTER XVII

MUSIC

"Serve Jehovah with gladness:
Come before his presence with singing.
. . . . . .
Enter into his gates with thanksgiving,
And into his courts with praise:
Give thanks unto him, and bless his name.
For Jehovah is good" (Psa. 100).

How to Select Songs

Nothing is more natural to the child than singing, and because what he sings touches his life so vitally we should allow him to sing nothing that we do not wish to become permanently a part of his character. There is no lack of song material, but the teacher must know how to make suitable selections from the standpoint of religious values. The material must contain something which the child can comprehend and enjoy—something that corresponds to his experiences; it must also contain something new to be added to his store of knowledge.

Words within reach of the child's understanding.—There is no value in having a child chant words which have no meaning to him. We may wish him to learn and use certain hymns which he cannot *fully* understand, but which will grow in richness as the years come and go. On the other hand, our object is not primarily to supply him with materials that are associated with the religious

experiences of the adult, in the hope that at some future time he may find them useful, but, rather, to put him in possession of hymns and songs that are related to his religious experiences as a child, and by means of which he can truly approach God through worship.

This means that a majority of the splendid hymns of the church must be reserved until some later time when there will be a background of experiences for their interpretation. Relatively few of the great hymn writers have felt the interests and needs of little children. For the most part, they have given expression to adult sentiments.

The child lives in the present, not the future. He has no background for thinking of death and the future life. On the contrary, he is vitally interested in the great, beautiful world that lies round about him everywhere. Do not imagine that he longs in these early years to go to the home beyond. This world is quite beautiful enough for him, and by using the right songs we can make him feel that God does not live in some far-off world, to be found only after we die, but that he lives here and now with all of his children, loving and caring for them always. Such a thought is expressed in the following verse:

"When I run about all day,
When I kneel at night to pray,
God sees, God sees.

"Need I ever know a fear?
Night and day my Father's near—
God sees, God sees."[1]

[1] Carols, Leyda Publishing Company. Used by permission of the Century Company.

There are many songs that are used for the purpose of convincing adults of their sins and of calling them back to right living that have no place in a program for children. The refrain of that much-used song, "Bring Them In," will serve as an illustration:

"Bring them in, bring them in,
Bring them in from the fields of sin;
Bring them in, bring them in,
Bring the little ones to Jesus."

Rather than teach the children that they have strayed away from the fold, impress them with the thought that they should follow and obey the voice of the shepherd.

"Little lambs so white and fair
Are the shepherd's constant care;
Now he leads their tender feet
Into pastures green and sweet.

"Now they listen and obey,
Following where he leads the way;
Heavenly Father, may we be
Thus obedient unto thee!"[1]

Words meaningful.—In an attempt to select songs that are within the realm of the child's understanding, let us guard carefully against the use of babyish or meaningless jingles of words. How useless to have children spell words to music, as G, double o, d—good, G, double o, d—good, etc., or sing the following meaningless rime:

[1] From *Songs and Games for Little Ones.* By permission of Oliver Ditson Company, Boston.

"We'll stand up in Sunday school,
In happy Sunday school,
We'll sit down in Sunday school,
In happy Sunday school."

By way of contrast, consider how meaningful the following selection is for children:

"Can a little child like me
Thank the Father fittingly?
Yes, O yes, be good and true,
Patient, kind in all you do;
Love the Lord and do your part,
Learn to say, with all your heart,
'Father, we thank thee, Father, we thank thee;
Father in heaven, we thank thee.'"[1]

Correct emphasis shown by words.—Songs used with children should emphasize religious values that are wholesome and positive. The old-time offering song, "Hear the Pennies Dropping," so much used in church schools, is an example of misplaced emphasis. To be sure, we want the child to give as much as possible, but the emphasis should not be on the amount given, but, rather, upon the act of giving and the spirit in which the gift is made. The following is quoted in contrast to the "Penny Song":

"Take this offering, dear Father,
From the children's hands, we pray;
As a gift of love we bring it,
To thee on thy worship day."[2]

Music appropriate.—The music used with primary children should be thoroughly good. It should be

[1] *Songs and Games for Little Ones.* Used by permission of the Century Company.
[2] *A First Book in Hymns and Worship*, Edith Lovell Thomas. Used by permission.

suited to the child's voice and be of such character as to carry the spirit of the song and make the words meaningful. There is a prevalent idea that music must be "catchy" if it is to make an appeal to children. Such a thought is absolutely without foundation. There is a place for the bright and attractive type of music, but at the same time the quiet and reverent music must not be eliminated.

For example, the following Easter carol is filled with the spirit of joy and happiness because of the return of springtime at the resurrection season, and naturally suggests the bright and happy melody:

"Easter flow'rs are blooming bright,
Easter skies pour radiant light,
Christ our Lord is ris'n in might,
Glory in the highest!
Alleluia! Alleluia!
Christ our Lord is risen in might,
Alleluia! Amen."[1]

In contrast to this, the prayer song would naturally be sung to music that is quiet and devotional in character:

"Guide us, protect us,
Show us the way;
Help us, dear Father,
Just for to-day."[2]

How to Teach Songs

Primary children should have at their command a number of suitable songs and hymns which they

[1] *Hymnal for American Youth*, H. Augustine Smith. Used by permission of the Century Company.
[2] *Little Child in Sunday School*, Guild and Poor. Used by permission of the American Unitarian Association.

understand and know how to render in an acceptable manner. This comes through study and practice and not merely by a process of absorption. How many children are allowed to stumble through songs year after year without even knowing how to pronounce the words and having not the slightest idea as to their meaning.

The method of teaching songs will vary somewhat according to the selections being studied and the ability of the children. A few general rules, however, indicating a method of procedure, are given below.

Explain words.—Explanations may be accomplished by the use of pictures, conversation, or story. "I Think When I Read That Sweet Story of Old" is more meaningful after hearing the story of "Christ Blessing Little Children." The picture of the triumphal entry of Christ into Jerusalem, where the children go before him scattering flowers in his way and singing praises to him, will create the right atmosphere for a praise song. Le Rolle's "Arrival of the Shepherds," or Correggio's "Holy Night," might well be associated with the beautiful Christmas hymn, "Silent Night."

In this preparatory work, words and phrases which occur in the song are used frequently to make the children feel at home in singing them. The verse may be quoted by the teacher in the form in which it is to be sung.

Interpret music.—While the music is being played, ask the children to listen for certain things, such as the place for the joyful hallelujahs, the quiet part at the close for the prayer, the part that tells of the rolling sea, etc. Ask for their reactions to the entire

composition; for example, how it made them feel, what it made them want to do, what story it told them.

Sing for the children.—Suggest now that you and the piano are going to tell the story together. Sing for the children the whole verse so they will see that the words and music tell the same story, understand clearly what they are to attempt, and have a standard by which they can judge the success of their efforts.

Let children sing.—If the song is a short one, the children may be able to sing it with you without further help. If not, it is well to study it phrase by phrase, asking the children to listen, first, and then sing the phrase. There may be a troublesome portion that will have to be repeated again and again before it is rendered in the correct manner. When the different parts have been satisfactorily mastered, the entire verse or song may be sung by the children.

After a song has been learned the children will enjoy singing it again and again. Choose material that is worthy of being repeated as the seasons come and go and let the songs and hymns that are general in character be used so frequently that they will become a permanent part of the lives of the children.

List of Songs and Hymns

The accompanying list of songs and hymns is suggestive of the types suitable for Primary children. The selections have been classified with a view to meeting the needs of the church school teacher.

Prayer and Praise

"A Child's Prayer." *Little Child in Sunday School,* Guild and Poor.

"Father, Hear." *Hymns for the King's Children.* Fuller.

"Father, We Thank Thee." *A First Book in Hymns and Worship,* Edith L. Thomas.

"God's Care of All Things." *Song Stories for the Sunday School,* Hill.

"God is Always Near Me." *Carols,* Leyda Publishing Company.

"Jesus, Tender Shepherd, Hear Me." *A First Book in Hymns and Worship,* Edith L. Thomas.

"Morning Hymn." *Songs and Games for Little Ones.* Walker and Jenks.

"A Morning Thanksgiving." *Holiday Songs,* Poulsson.

"Thanks for Daily Blessings." *Song Stories for the Sunday School.* Hill.

"Thank You, Father." *A First Book in Hymns and Worship,* Edith L. Thomas.

Responses

"All Things Come of Thee, O Lord." *The Abingdon Hymnal.*

"Enter into His Gates," *Carols,* Leyda Publishing Company.

"Gifts of Love." *A First Book in Hymns and Worship,* Edith L. Thomas.

"The Lord is in His Holy Temple." *The Abingdon Hymnal.*

"A Morning Prayer." *A First Book in Hymns and Worship,* Edith L. Thomas.

"Offering." *A First Book in Hymns and Worship*, Edith L. Thomas.

"Offering Hymn." *Songs for Little People*, Danielson and Conant.

"On a Spring Day," *A First Book in Hymns and Worship*, Edith L. Thomas.

"This is God's House." *A First Book in Hymns and Worship*, Edith L. Thomas.

Children of All Lands

"The Eskimo Children." *A First Book in Hymns and Worship*, Edith L. Thomas.

"God's Children Live in Many Lands." *Song and Play for Children*, Danielson and Conant.

"In Countries Far Away." *Melodies*, Leyda Publishing Company.

"Our Father's Care." *Melodies*, Leyda Publishing Company.

"Welcome, Travelers, Welcome." Margaret Cotte Brown.

"A Whisper Song." *A First Book in Hymns and Worship*, Edith L. Thomas.

"World Children for Jesus." *Carols*, Leyda Publishing Company.

Autumn and Thanksgiving

"Can a Little Child Like Me?" *Songs and Games for Little Ones*, Walker and Jenks.

"Come, Little Leaves." *Songs and Games for Little Ones*, Walker and Jenks.

"For Sowing and Reaping." *Song and Play for Children*, Danielson and Conant.

"For the Beauty of the Earth" (one verse).

"Good-by to Summer." *Songs for Little Children*, Part I, Eleanor Smith.
"Thankful Children." *Song and Play for Children.* Danielson and Conant.
"We Plow the Fields and Scatter." *Hymnal for American Youth.* H. Augustine Smith.

Christmas

"Away in a Manger." *A First Book in Hymns and Worship*, Edith L. Thomas.
"Bethlehem Lullaby." Blackmer Music Company, Chicago.
"The Christ Child." *A First Book in Hymns and Worship*, Edith L. Thomas.
"Christmas Star. *Song Stories for the Sunday School*, Hill.
"The Friendly Beasts." *Song and Play for Children*, Danielson and Conant.
"In the Bethlehem Stable." *Songs of a Little Child's Day*, Poulsson and Smith.
"Shine Out, O Blessed Star." *Songs and Games for Little Ones*, Walker and Jenks.
"Silent Night."

Springtime and Easter

"Birds and Butterflies." *A First Book in Hymns and Worship*, Edith L. Thomas.
"The Bird's Nest." *Songs of the Child World*, No. 1, Riley and Gaynor.
"Blow Upon My Garden, Wind." *A First Book in Hymns and Worship*, Edith L. Thomas.
"Easter Flowers are Blooming Bright." *Hymnal for American Youth*, H. Augustine Smith.
"Easter Song." *A Child's Garden of Song*, Edith L. Thomas.

"I Heard the Robin Singing." *Worship and Song*, Winchester and Conant.
"I Know Who Makes the Daisies." *Worship and Song*, Winchester and Conant.
"Nature's Easter Song." *Song Stories for the Sunday School*, Hill.
"A True Story." *A First Book in Hymns and Worship*, Edith L. Thomas.
"Tulips." *Songs of the Child World*, No. 1, Riley and Gaynor.
"Waiting to Grow." *Carols*, Leyda Publishing Company.

General

"All Things Bright and Beautiful." *A First Book in Hymns and Worship*, Edith L. Thomas.
"Baby Moses." *A First Book in Hymns and Worship*, Edith L. Thomas.
"The Birdie." *Songs and Games for Little Ones*, Walker and Jenks.
"Day and Night." *Carols*, Leyda Publishing Company.
"The First Children's Day." *Song and Play for Children*, Danielson and Conant.
"God's Gift of Day and Night." *A First Book in Hymns and Worship*, Edith L. Thomas.
"God is Everywhere." *A First Book in Hymns and Worship*. Edith L. Thomas.
"The Hebrew Mother." *A First Book in Hymns and Worship*, Edith L. Thomas.
"How Strong and Sweet My Father's Care." *Carols*, Leyda Publishing Company.
"Little Lambs So White and Fair." *Songs and Games for Little Ones*, Walker and Jenks.

"My Day." *A First Book in Hymns and Worship.* Edith L. Thomas.

"The Playmate of Nazareth." *A First Book in Hymns and Worship,* Edith L. Thomas.

"Take Good Care of Mother." *Song and Play for Children,* Danielson and Conant.

"Tell Me the Stories of Jesus." *A First Book in Hymns and Worship,* Edith L. Thomas.

"I Think When I Read that Sweet Story of Old." *A First Book in Hymns and Worship,* Edith L. Thomas.

"Useful in the Family." *Song and Play for Children,* Danielson and Conant.

Use of Phonograph

A phonograph is a great help to the Primary teacher in interpreting music to children. In the church school it may be used in various ways during the service: for quiet music or for marching purposes. At times the children will simply listen to a great masterpiece after being given some basis for interpreting it. In teaching songs you may let the children listen to the song sung in a beautiful way before they attempt it themselves. Sometimes they may sing with the phonograph.

During the week, when the children are together for special purposes, such as expressional activities, drill work, or social occasions, the phonograph assists delightfully in conducting plays and games and in telling stories.

List of Records

Below is given a list of phonograph records suitable for church-school activities. Selections have been

made from the Victor records, but many are to be duplicated in records of other makes.

*Actual Song of the Canary Bird—V-1-A.

Angel's Serenade (Braga). McCormack and Kreisler—8033.

The Bee (Schubert). Violin, Schmidt—20614.

Berceuse from "Jocelyn" (Godard). Violin, 'Cello, Harp—20130.

Cradle Songs of Many Nations—20395.

Cradle Song (Schubert). 'Cello and Piano—20079.

Christmas Fantasy. Parts I and II—19816.

*Dance of the Toy Regiment (Green-Shilkret).—19849.

Evening Prayer, Praise Him, and others (Baker and Kohlsaat)—20442.

Hearts and Flowers, Intermezzo (Tobani)—35922.

Hey Baloo (Schumann). Anna Howard—20737.

Humoresque (Dvorak). Violin, 'Cello, Harp—20130.

*In a Clock Store (Orth). Descriptive Fantasie—35792.

Largo (Handel).—6648.

*The Leaves Party (Riley and Gaynor).—20623.

Le Cygne (The Swan). 'Cello—1143.

Little Dustman (Brahms). Anna Howard—20737.

*The Little Engine that Could—21824.

*The Little Red Hen. Story—20974.

Lullaby, Cradle Song (Brahms). Anna Howard—20737.

Melody in F (Rubinstein). 'Cello—1178.

Morning Song (Grieg)—20343.

Motive for Skipping—20736.

*Needle's Eye, Looby Loo, and others—20214.

*Night Before Christmas. Story—35939.

*Of a Tailor and a Bear (MacDowell)—20153.
*Our Flag, the Blacksmith, etc. (Hollis Dann). Music Course—20624.
Rhythm Medley No. 1—20526.
Robin Redbreast, The Owl, and others (Riley and Gaynor)—20617.
Robin Redbreast, Pussy Willow, etc. (Baker and Kohlsaat)—20073.
The Sandman (Grant and Schaefer). Anna Howard—20738.
Serenade (Schubert)—21253.
*The Secret—20416.
Slumber Boat (Gaynor). Anna Howard—20738.
*Songs of Our Native Birds (Kellogg)—35785.
*Three Billy Goats Gruff. Story—20974.
Traumerei (Schumann). 'Cello—1178.
*The Whirlwind. Flute—20525.
*Wynken, Blynken, and Nod (Field)—20340.

The records starred are especially suitable for use in week-day activities or on social occasions.

How to Select Songs:

Words within realm of child's understanding.
Words meaningful.
Correct emphasis shown by words.
Music appropriate.

How to Teach Songs:

Explain words.
Interpret music.
Sing for the children.
Let children sing.

List of Songs and Hymns:

Prayer and Praise.

Responses.
Children of All Lands.
Autumn and Thanksgiving.
Christmas.
Springtime and Easter.
Miscellaneous.

Use of Phonograph.

List of Records.

Suggestions for Further Study

1. Study the songs in use in your department and evaluate the words from the standpoint of the child.
2. Examine a number of books containing children's music and make selections appropriate for Primary children.
3. Select two songs and show how you would proceed to teach them to children.
4. Study some phonograph records and determine what their value for children would be.

Books for Reference

Carols, Leyda Publishing Company, Chicago.

Danielson and Conant, *Song and Play for Children. Songs for Little People.*

Fryberger, Agnes Moore, *Listening Lessons in Music.* (For use with phonograph.)

Hill, Mildred S. and Patty. *Song Stories for the Sunday School*

Riley and Gaynor, *Songs of the Child World.* (Nature material.)

Thomas, Edith L. *A First Book in Hymns and Worship.*

Walker and Jenks, *Songs and Games for Little Ones.*

CHAPTER XVIII

SERVICES OF WORSHIP

In a program of religious education there must be a place for worship, where the child comes face to face with God and feels his personal relation to him.

Character of Period of Worship

Whatever is included in this period should be brief and simple, but particularly well planned and carefully directed. The day of the "Opening Exercise" is past. The modern church school has substituted for it the "Period of Worship."

Free from distracting elements.—Lengthy announcements, plans for picnic dinners, arrangements for membership contests, and various other things that destroy the spirit of worship should not be tolerated here. Most of these things, if necessary, can be handled briefly by the teacher in the class period prior to the teaching of the lesson. Visitors should not be introduced for remarks on the lesson or for impromptu speeches, as they have no means of knowing your plan for the day and not infrequently defeat rather than assist you in accomplishing your purpose.

Free from drill.—A child cannot worship while he is trying to learn how to sustain a note or interpret a phrase of song. He does not truly worship through the use of Scripture when he is learning what the words mean and trying to repeat them sentence

by sentence. To be sure, the child needs drill, but he must get it outside the period of worship.

In situations where the grade type of organization is used, drill on worship materials will be handled by the teacher and integrated with other teaching elements of the program. To a degree this may be done where the class and department type of organization is in operation. However, some elements such as songs, which are to be used by all classes as they co-operate in worship, may well be taught by the principal in the assembly period. It should be understood quite definitely, however, that when children are engaged in drill, they are not worshiping. To worship, children must be able to use with assurance materials already at their command.

Quiet and worshipful atmosphere.—The worship period is not a time for cheering banner classes, whistling boisterously a catchy tune, or applauding a story-teller. The leader will try to create in the children a quiet, reverent attitude in this time of approach to God. She will do this by her own example and by skillful use of the right kind of materials.

Time for Worship

If our teaching is of the right character, spontaneous expressions of worship may be expected at any point in the program. Beyond this, there may well be set aside a period of time, usually brief, when the children understand that they are approaching God through worship. In the grade type of organization this may occur at any time during the session—beginning, close, or in the middle—

when the psychological moment has arrived. That moment will vary, naturally, according to the particular activities being used.

If the children are grouped by classes and department a stated period at the beginning or close of the hour is the plan which ordinarily prevails. In this case, many prefer to have the opening moments used in worship, thus making unnecessary a reassembling of the children after the study period. In churches where a two or two-and-one-half hour Sunday program is in operation and, in some instances the children have a share in the adult church service, the worship program will be placed at that point where it can be administered most easily and will be of most help to the worshipers.

Parts of a Worship Program

There are several types of material used in building satisfactory programs of worship.

Music.—The best should always be used, and selections made according to the purpose in mind for the day. Do not ask children to sing merely because it is the customary thing to do; do not allow them to use material simply because they have it at their command; but let them use on different occasions, as a means of worship, certain hymns and songs which they have mastered.

Prayer.—Different types of prayers are used. The memorized prayer, either in prose or verse, may be repeated by the group or used by the leader. Sometimes the verse is set to music and may be sung by the children. The Lord's Prayer should be memorized by Primary children and used frequently. The leader should use the spontaneous prayer freely.

She should pray briefly and choose her words carefully so as to express the sentiments of the group and center their minds on the thought of the day.

The children in the Primary Department should be taught how to pray and given opportunity to express themselves individually in so far as this is possible.

Scripture.—The Scripture may come in the form of a story or direct quotations from the Bible. Sometimes the leader will read it. Again, groups of children by grades or classes will repeat certain sections from memory. Individuals may be called upon to read or recite appropriate verses or passages. Sometimes Scripture is used in opening responses which are either spoken or sung. The Scripture must be made to emphasize the theme and selections made accordingly.

Offering.—Children should give as an act of worship whether the offering is received in the assembly or during the teaching period. To make this part of the period of worship meaningful use talks and stories to help the children understand why they are giving. Make the service meaningful so that the child will have the desire to give as largely and as cheerfully as possible.

The practical matter of receiving the offering must be worked out with reference to local conditions. If the children sit in assembly by classes, representatives may be chosen to carry the gifts to the altar at the proper moment. If the children are arranged in a group during worship, ushers may receive the offering in much the same way as is done in the church service.

The service should be simple but impressive, with

the emphasis upon the true spirit in giving rather than upon the amount given. After the gifts have been made the children may be led in a brief prayer by the leader, or they may make use of a response in the form of Scripture passages or song.

Special features.—Care should be taken not to misunderstand the use of this phrase. It does not imply the introduction of something sensational for the purpose of gripping the interest of the children, but the use of some especially strong feature for the purpose of bringing the worship period to a suitable climax. This may come in the form of a talk from the teacher. It may be the interpretation of a beautiful picture in which the whole worship program seems to center. Very often a short story, appropriately chosen, serves to give point to the worship service in a splendid way.

Building a Program of Worship

Great care must be exercised in the selection and arrangement of materials if the proper spirit of worship is to be secured.

Use of a Theme.—Always select some theme first and then choose the materials so that they will all emphasize and interpret that particular theme. If the thought is one of thanksgiving, sing thanksgiving songs, use one of the great praise psalms, select a story on thankfulness, and in every way make the great idea of thankfulness stand out clear and strong.

The leader is guided in her selection of themes by the seasons and special occasions, such as Thanksgiving, Christmas, Palm Sunday, Easter, Children's Day. Often the truth may well be brought over into the worship service and there emphasized. For

example, if the class is to study the lesson based on the parable of the lost sheep, the theme of the worship period might be "God's Protection," or "Loving Care." Virtues, such as obedience, kindness, unselfishness, patriotism, find a place among the themes for the worship period.

Arrangement of the materials.—Use quiet music at the opening of the period for the purpose of creating the right atmosphere. Children very quickly understand that it is a call to worship and a sign that quietness should prevail. The opening prayer, either spoken or sung, will follow very naturally without any announcement or call on the part of the leader.

The same order need not be followed throughout the program every Sunday. There should be some variation according to subject matter and the purpose in mind. Usually, however, it is well to have the offering received early in the period and then arrange the other materials in such order that they lead up to the climax of the program.

Combination of old and new.—Strive to secure a happy combination of old and new features. Do not let the children sing the same songs Sunday after Sunday until all interest in them has vanished. Do not repeat material until the children are tired of it. On the other hand, do not use so much new material or put into operation so many new plans on any one Sunday that the children are lost in the service. An opening prayer, song, or certain responses may be used for a number of consecutive Sundays. In other words, have enough old material to make the children feel at home and enough new material to arouse their interest. Then combine

these materials so as to form a distinctive worship program.

Special Day Services of Worship

Special days should be celebrated largely in the departmental assembly or class room rather than in the church before an audience of adults. The suggested programs at the close of this chapter have been planned for regular worship periods in the Primary Department of the church school, but they may be elaborated upon and found adequate for a special occasion when parents and friends are invited to attend the departmental service.

Children should, of course, feel that they are a part of the church, and at times should make contributions to the church service. At such times the leaders should be very careful to see that the children actually make a contribution that enhances the value of the service, and that it is a means of development for them and not simply a "showing off" process.

Illustrative Worship Services

The following programs are given in the hope that they will prove helpful to those who are earnestly seeking to give primary children an opportunity for worship.

Christmas

Quiet music: "Silent Night."

Response (sung):

"The Lord is in his holy temple,
Let all the earth keep silence before him."
(The Abingdon Hymnal.)

Offering:

"Since our heavenly Father gives us everything,
Lovingly and gladly now our gifts we bring."[1]

Scripture (given from memory by third-year pupil):

The Christmas story as told in Luke.

Prayer (by leader):

Our Father, we thank thee that Jesus came to this earth to live. We want to love and serve him always. Amen.

Hymn: "Silent Night."

Story: "Why the Chimes Rang," by Raymond Alden.

(A story of some wonderful chimes that were set ringing after many years of silence, by the loving gift of a little boy.)

Carol: "Shine out, O Blessed Star."

"Shine out, O blessed star,
Promise of the dawn;
Glad tidings send afar;
Christ the Lord is born!

"Ring, ring, happy bells!
Happy bells, bells of Christmas!
Ring, ring, happy bells,
Christ the Lord is born!"[2]

Loving Care

Quiet music: "Night Song," Schumann.

[1] From *Songs for Little People.* Published and copyrighted by the Congregational Publishing Society. Used by permission.

[2] From *Songs and Games for Little Ones.* Used by arrangement with Harriet S. Greenough.

Prayer song:

"Father of all, in heaven above,
We thank thee for thy love.
Our food, our homes, and all we wear,
Tell of thy loving care. Amen."[1]

Offering:

"All things come from thee, O Lord,
And of thine own have we given thee."
(Methodist Sunday School Hymnal.)

Scripture: Twenty-third Psalm, repeated by the department.

Prayer (by leader): Dear Father, we thank thee for thy loving care that watches over us every day and every night. Amen.

Hymn:

"How strong and sweet my Father's care,
That round about me, like the air,
Is with me always, everywhere!
He cares for me."[2]

Leader: Let each of us ask for his care.

Prayer song:

"O keep me ever in thy love,
Dear Father, watching from above,
And let me still thy mercy prove,
And care for me."[3]

Jesus' Love for All Children

Call to Worship: "We've a Story to Tell to the Nations."

[1] *Song Stories for the Sunday School.* Used by permission of Clayton F. Summy Company.
[2] *Carols,* Leyda Publishing Company. Copyrighted by The John Church Company. Used by permission.
[3] *Ibid.*

Response:

Leader:

"This is the day which Jehovah hath made;
We will rejoice and be glad in it."

Children:

"I was glad when they said unto me,
Let us go unto the house of Jehovah."

Song: "Jesus Loves Me" (one verse).

Offering (verse repeated by children):

"Jesus, bless these gifts we bring thee,
Give them something sweet to do;
May they help some one to love thee,
Jesus, may we love thee too. Amen."

Talk by leader: Bring out the thought that just as Jesus loves us so he loves children the wide world over. Lead the children to see that they have a part in sending the message of Jesus.

Scripture (repeated from memory).

"Suffer little children to come unto me; and forbid them not, for of such is the kingdom of heaven."

Prayer (sung):

"Be near me, Lord Jesus, I ask thee to stay
Close by me forever, and love me, I pray;
Bless all the dear children in thy tender care,
And help us to love thee and willingly share."

(Luther's Cradle Hymn Adapted from the German.)

Story: "How the Artist Forgot Five Colors," by Margaret Applegarth, in Primary Missionary Stories.

Picture: "Hope of the World," Copping.

(Display on easel and help the children to interpret and appreciate it at this time.)

Song: "A Whisper Song." W. H. Neidlinger.

"I want to send a whisper song
Across the water blue,
And say to all the children there,
'Jesus loves you—Jesus loves you.'

"If they should not quite understand
They'll wonder if 'tis true;
So I will keep on whispering still,
'Jesus loves you—Jesus loves you.'"[1]

Love for Country

Call to worship: "God of Our Fathers, Whose Almighty Hand." (Hymnal for American Youth, H. Augustine Smith.)

Response: Psalm 100.

Leader:

"Serve Jehovah with gladness:
Come before his presence with singing."

Children:

"Enter into his gates with thanksgiving,
And into his courts with praise:
Give thanks unto him, and bless his name
For Jehovah is good."

Offering: (sung).

"Father, we thank thee,
Father, we thank thee,
Father in heaven,
We thank thee."[2]

[1] Words, copyright by W. H. Neidlinger, printed by permission. One of the Neidlinger Song Cards for Homes and Sunday Schools published by The Jersey Music Company, East Orange, N. J. Price, 5 cents, words and music.

[2] *Songs and Games for Little Ones.* Walker and Jenks.

Hymn: "America."

Prayer (by leader): Our Father, we are thankful for this great land of ours, America. Help us to love the flag of our country and to be true to it always. Amen.

Flag salute: "I pledge allegiance to my flag and to the Republic for which it stands; one nation, indivisible, with liberty and justice for all."

Story: "The Flag-bearer," Carolyn Sherwin Bailey. (The story of a poor boy who by deeds of helpfulness proved his loyalty to the stars and stripes.)

Song: "Our Flag," Songs of the Child World, No. 1, Riley and Gaynor.

Services of Worship

Character of Worship Period:

Free from distracting elements.
Free from drill.
Quiet and worshipful atmosphere.

Time for Worship.

Parts of a Worship Service:

Music.
Prayer.
Scripture.
Offering.
Special features.

Building a Service of Worship:

Use of a theme.
Arrangement of material.
Combination of old and new features.

Special Day Service of Worship.

Illustrative Worship Services:

"Christmas."
"Loving Care."
"Jesus' Love for All Children."
"Love for Country."

Suggestions for Further Study

1. Study the character of the worship service in your department or class and see whether or not it serves the purpose for which it was intended.
2. Study the different features of your program of worship and notice whether each one adds to or takes from the value of the service.
3. Make a list of themes suitable for Primary worship periods.
4. Plan three services of worship.

Books for Reference

Berg, Mary K. *Primary Story Worship Programs. More Primary Story Worship Programs.*
Hartshorne, Hugh S. *Worship in the Sunday School.*
Lewis, Hazel. *Methods for Primary Teachers.*
Thomas, Edith Lovell. *A First Book in Hymns and Worship.*
Weigle, Luther A. *Training the Devotional Life.*

CHAPTER XIX

MEASURING THE RESULTS OF TEACHING

In order to evaluate the worth of teaching it is essential to measure the results of classroom work in the light of aims to be achieved.

Measurement in education is not something new; teachers have always attempted to judge the success of their work by one criterion or another. The real issue concerns the character and adequacy of the criteria and the validity of results which they yield.

Naturally, increased attendance, enthusiastic participation in special activities, completing a course of study, are no guarantee of the achievement of results in character development. Nor can one safely rely upon chance remarks or spasmodic conduct responses as a true index of success. The question is one of analyzing the general aim of character building into somewhat specific elements and discovering ways of checking progress in regard to each.

Types of Results

Some of the results desired are herewith suggested.

Fruitful knowledge.—The teacher of religion will want to know whether or not the children are acquiring fruitful knowledge. This means knowledge which functions in actual living, not knowledge for the sake of knowledge.

Religious ideas.—Concern should be sensed re-

garding the religious ideas held by the individual, indicative of the philosophy by which he lives. What, for example, does he think of God, Jesus, prayer? What is his idea of the church and his responsibility toward it? Does he believe in immortality or not? What is his theory of sin and punishment?

It is to be understood, of course, that the child will not think of these problems in the terms used above, nor will his difficulties be the same as those of the adult. Nevertheless, he is gradually and, often, casually building up a philosophy which includes ideas and attitudes relating to these fundamental concepts of the Christian religion.

What Primary child has not had his own long thoughts concerning immortality when he has lost by death a relative, or playmate, or favorite pet? Questions such as, "Where did he go?" and "Will he ever come back" indicate a struggle for ideas which will prove satisfying.

Even little children try to discover what will happen if they do wrong, and often come to such erroneous conclusions as these: "God will make me get sick if he finds out I did wrong," "God might take my mother away from me if I'm not good," and "He might make me die if I didn't say my prayers."

God is too often a big man up in the sky, sitting on a throne, writing our unworthy deeds in a big book, ready and eager to catch us in wrongdoing so that he can send punishment. Prayer, then, is one means of trying to keep God from being too cross with us.

Ethical judgments.—Having facts at hand, how

Christian are the judgments which are rendered concerning such major issues as class or race distinction, use of money, application of the Golden Rule, and religious tolerance? How "sound" are the results of thought concerning the making and keeping of a promise, why selfishness is a sin, and what one should do if he receives too much change from a storekeeper?

Christian Attitudes.—The teacher should be conscious of the attitudes displayed by the pupils in her charge, noting those to be cultivated such as kindliness, reverence, tolerance, happiness, and their opposites which are to be discouraged.

Way of acting.—This type of response to teaching should receive special attention. Do the children conduct themselves in trustworthy fashion? Are they able to act honestly in specific situations? Do they habitually forego their own pleasure for the good of the group? Can they do the things that seem right to them even though they must suffer ridicule? These and many other similar questions will force upon the teacher the acid test of her work.

Underlying Motives.—It may be less important to know that a child acts in an unselfish manner than it is to know why he does so. What are the springs of his actions—greed, rivalry, social approval, sharing, curiosity? If we understood whether or not our pupils are prompted increasingly by motives which might be classed as "Christian," then we might have something of a determining standard by which to measure the success of our teaching.

Difficulties Involved in Measurement

The difficulties involved in attempting to measure with anything like accuracy these signs of growth

and development are easily understood. In the first place, adequate means of measurement are not available. Secondly, teachers in the average church school are not trained to the use of scientific or semiscientific methods. Beyond that, limitations of time handicap the best teacher. Nevertheless it is our purpose to suggest several possible ways of noting the results of teaching.

Objective tests.—There is an increasing number of tests designed to give results unbiased by the teacher's whims and prejudices and independent of her personal judgment. Some of these are standardized so that it is possible to compare the results in a given case with what is considered normal. In order to secure scientific findings, these tests must be used with exceedingly great care. The re-wording of a question, or the offering of explanatory remarks may easily invalidate completely the scores secured.

The use which may be made of this material with Primary children is quite limited, owing to the fact that little of it is prepared specifically for the pre-Junior period. Furthermore, most of it stresses the informational rather than emotional or conduct outcomes, and success in passing the tests is contingent largely upon the study of a certain body of facts, for example, Old Testament, New Testament, or Life of Christ.

Objective tests used informally.—These prepared tests, however, offer rich suggestions for the construction of informal examinations suited to the needs and abilities of a certain group; examinations which yield highly suggestive though not scientific results.

Four tests which seem most helpful for the Primary teacher are listed below with brief notations. Let it be remembered that these are not recommended for use in the exact form in which they appear.

1. *Biblical Knowledge Tests*, covering Old and New Testament materials, by M. T. Whitley. The factual type of questioning, found in these tests, if used orally is suitable for use with Primary children. For example: "Who was the baby found in the bulrushes? Who was sold by his brothers into a strange land? Who was the boy that heard God call him in the night?" This, it will be observed, is the type of examination already used almost universally by teachers.

2. *Church School Examination Alpha.* Forms 1 and 2. Tests knowledge of factual material from Old and New Testaments and ethical judgment in regard to moral problems.

The multiple choice form which is used is not particularly well suited to the needs of Primary pupils, since the work must be done orally and difficulty would be experienced in holding in mind several possible answers while a decision is being made as to the best or right answer.

The section dealing with ethical judgments is helpful, however, in giving an idea as to possible analyses of moral problems studied. The suggestions may be used for the teacher's help, even if she does not care to use them directly with the children. As occasion arises each point may become the subject of discussion, presenting a possible solution on which each child would vote yes or no.

For instance, this test offers four suggestions as

to ways of acting if a storekeeper gives you too much change—"(1) buy candy with the difference and thus he would get the money anyway, (2) give him back the right change, (3) keep it, for he would likely do the same if you paid him too much, and (4) tell your friends how you beat him so that they may have a chance to do the same."

The teacher will see at once that three of these statements are negative in character, and she must be the judge as to whether or not any or all of them are suitable for use in her own group. The danger lies in the fact that undesirable ways of acting may be suggested to the child and, because of their novelty, prove attractive. On the other hand, it should be remembered that a child, when facing a real problem, thinks quite as readily of negative as positive ways of effecting a solution. Therefore, a frank facing of wrong ways of acting in an attempt to understand why they are wrong and to build up attitudes of aversion to them, may fortify the child against failure at a critical moment. No study of this character, however, should come to a close without emphasis being placed upon the desirable way of acting and an attitude of appreciation being established for that type of conduct as right.

The following informal test was worked out by Miss Esther Freivogel and used in Grade Three of the Demonstration School of Boston University School of Religious Education:

1. A little boy sees a dime drop from a man's pocket. He picks it up. Is it right for him to keep it?
2. While his mother was away a boy played ball in a spot where he was told not to play. The

ball went through a window of his home. He thinks he will receive a scolding if found out. Should he tell his mother?

3. A girl finds a five-dollar bill. She doesn't know to whom it belongs. Should she just put it in her pocket and call it her own?
4. Some children are having a written examination in school One little boy cannot think of the answer to the second question. The girl beside him knows the answer. The boy must answer the question to pass. Should he look on her paper?
5. John has promised to deliver an important message for his mother. On the way he meets Harry. "Come on along to the movies," says Harry. "My brother can deliver the message." Is it right for John to let Harry's brother deliver the message?
6. A boy borrows a nickel from his chum. He has had it such a long time that his chum has completely forgotten about it. Should he keep it?
7. Someone says something about another which you know isn't true. Should you just keep still?
8. The clerk gave you a quarter instead of a nickel in change. He does not notice his mistake. Should you return it?
9. Is it right to tell a secret you were asked to keep?
10. Is it right to tell a lie to keep from hurting somebody's feelings?

The ten questions were read one at a time and each child was asked to draw a circle around the "Yes" or "No" as indicating his answer.

1 ..... Yes ..... No
2 ..... Yes ..... No
3 ..... Yes ..... No
4 ..... Yes ..... No
5 ..... Yes ..... No
6 ..... Yes ..... No
7 ..... Yes ..... No
8 ..... Yes ..... No
9 ..... Yes ..... No
10 ..... Yes ..... No

3. *Northwestern University Religious Education Tests*, which furnish factual questions on The Life and Teachings of Jesus, Old Testament Times and Teachings, and the Acts and Epistles, together with a comprehension test for each of these bodies of material. In the latter, the child is given several choices as to the meaning of a quoted selection of Scripture. This could be changed to a "Yes"—"No" type of test suggested above.

4. *Test of Religious Thinking* (*Elementary*), in mimeographed form, Young Men's Christian Association. This furnishes rich material for constructing informal tests relating to the ideas of God, Jesus, prayer, and the church.

A few quotations from the test will give an idea as to the content. "Do you think God made the whole world, all the plants, animals, and people? Do you think that God shows himself in everything that is beautiful? Do you think God punishes everyone who is bad?" Or, again, "A mother sat up all night to take care of her little boy who had a bad fever. Do you think God is like that? A king loves to have everybody worship him, bow

before him and praise him. Do you think God is like that?"

These tests may be used at any time for diagnostic purposes, or at the beginning and close of a unit of teaching as a means of noting progress in a given period of time. They should furnish helpful leads in the development of curriculum suited to the specific needs of a given class.

Use of observation.—The observational method, which attempts to check on the child's responses outside the classroom and to discover ways of acting in specific situations, has points of advantage over the pencil-and-paper test, which at best records intellectual responses. To use this method effectively, however, is no easy task, It means repeated observations and critical evaluation of same if one is to form anything like an adequate picture of an individual.

Furthermore, some written record of observations is necessary if one is to keep in mind various and essential details of the study. Preferably notations would be made in such fashion as to give a progressive record of a pupil over perhaps a number of years.

Check lists.—For the purpose of noting observations in usable form a check list is recommended. The Upton-Chassell Citizenship Scales may be mentioned as illustrations of this type of study for use by public school teachers. Such items as the following are listed: "Does not cry or complain over trivial things. Enjoys a joke even at his own expense. Does not expect special favors or privileges. Is reverent in attitude during prayer, or at least does not disturb the devotions of others.

Shows a spirit of helpfulness and service to others, whether in work or play. Concentrates upon the task at hand."

The Drew Measurement Chart for Sunday School Juniors suggests a point of departure in making such a list for use in the church school by pupils or teacher. "Do you attend Sunday school? Do you do your part in class duties and obligations? Do you bow your head and listen when other people pray? Are you agreeable when you cannot have your own way? Do you play fair?" indicate the character of this study.

Summary.—Even when the more detailed and accurate methods of measuring progress cannot be used, the teacher should bear in mind constantly the fact that she is teaching children and not textbooks, and she should be alert to every evidence of individual and social progress.

She will find her satisfaction, then, not in courses completed, methods used, or handwork exhibited, but in the actual moral and religious gains made by the pupils in her care.

When, by applying any test whatsoever, a teacher finds that knowledge acquired is actually functioning, desirable attitudes are increasingly in control, and habits of action are growing more Christlike, then can she believe with something of assurance that she is having some share in the religious education of children.

Measuring the Results of Teaching

Types of Results:

Fruitful knowledge.

Religious ideas.

Ethical judgments.
Christian attitudes.
Ways of acting.
Underlying motives.

Difficulties Involved in Measurement.

Ways of Noting Results:

Objective tests.
Objective tests used informally.
Observation.
Check lists.

Summary.

Suggestions for Further Study

1. Are you using some method of checking the results of your teaching?
2. Are you keeping a progressive record of the growth of your pupils?
3. Study at least one of the tests mentioned in this chapter and discover whether or not it offers suggestions for testing the success of your teaching.
4. Construct one informal test which you might use with your class.

Books and Tests for Reference

Athearn, et al. *The Indiana Survey of Religious Education.* Volume II, Part Four.

Betts, George Herbert. *Northwestern University Religious Education Tests.* Northwestern University, Evanston, Illinois.

Chassell-Upton. *Citizenship Scales.* Teachers College, Columbia University, New York City.

"Drew Measurement Chart for Sunday School Juniors," *Religious Education*, December, 1921.

Hanson, Whittier L. *Church School Examination Alpha.* Forms 1 and 2. Boston University, Boston, Massachusetts.

Watson, Goodwin B. *Experimentation and Measurement in Religious Education.*

"What Tests Can We Use in the Church School?" *Religious Education.* March, 1928.

Whitley, M. T. *Biblical Knowledge Test.* Columbia University.

Y. M. C. A. Test of Religious Thinking. (Elementary.) 347 Madison Avenue, New York City.

CHAPTER XX

EQUIPMENT

In order to secure the best results a workman must have his shop and tools. The teacher and pupils in the church school are no exception to this rule.

Rooms

Rooms should be provided consistent with the type of organization used. Ideally these should be bright and attractive, artistically decorated, and adequately equipped for various activities.

Assembly room.—In case the school is organized by departments and classes, provision should be made for a room large enough to accommodate the whole Primary Department. This room should be of such character as to suggest worship.

Classrooms.—Ideally there will be a separate room for each class or grade. If all classes must hold class sessions in the same room, temporary partitions, screens or curtains may be used to separate the groups and thus give them an opportunity for real study.

Cloak room.—The children should remove their wraps as they enter. Cloak rooms are preferable to racks or hooks on the walls of assembly or classrooms.

Furnishings

The furnishings should be chosen with the greatest care, from an artistic as well as utilitarian standpoint.

Tables.—Tables are needed for classroom use. Either round or oblong tables are satisfactory. Folding tables may be used if the space is limited. These can be bought at furniture stores and denominational supply houses.

Chairs.—The ordinary small chair can be purchased at practically any furniture store. Do not buy folding chairs, as they are noisy and not easily handled by Primary children. The Moulthrop chair as a combination of chair and table is very satisfactory and may be secured from the Langslow, Fowler Company, Rochester, New York.

Piano.—This is more suitable than an organ for children's voices.

Cabinet.—Files for pictures, models, and general supplies are necessary.

Sand trays.—(See Chapter XV.)

Blackboard.—Blackboard space is needed in assembly and classrooms. The permanent wall blackboard is preferred to the portable board. Hyloplate is a very satisfactory substitute for slate.

Burlap.—Either paneled screens or wall spaces of burlap are needed in assembly and classrooms for the display of pictures and specimens of the children's work. Burlap may be held in place by lightweight molding, placed at the top and bottom. It should be stretched tight so as to furnish an attractive background for the material.

Pictures.—A few good pictures should be well framed and hung on the walls. (See Chapter IX.)

Materials for Teachings

Regular lesson material, reference books, and materials that may be used in the class period for

illustrative purposes and as a means of expression for the children should be at the command of the teacher.

Lesson material.—(See Chapter II.)

Reference books.—(See bibliographies at close of each chapter of this book.)

Pictures.—Pictures large enough for class use, and small ones for the individual child are needed. (See Chapter IX.)

Models.—(See Chapter IX and XIV.)

Clay.—(See Chapter XIII.) (Kindergarten Supplies.)

Material for sand trays.—(See Chapter XV.)

Paper.—For drawing and color work, manila or white drawing paper is suggested. 6 by 9 inches is a satisfactory size. For cutting and folding, buy the colored paper, 4, 5, or 6 inches square: either coated (colored on one side) or engine (colored on both sides). Silhouette (back on one side), gold, and silver paper will be needed for special occasions. The bogus paper (light gray) is used for cutting, color work, or for mounting purposes. Cover paper of various colors serves nicely for mounting cuttings, pictures, drawings, etc. (Brown, green, and gray are especially desirable.) Large sheets of cover paper may be used for poster work. (Kindergarten Supplies.)

Parquetry.—(See Chapter XIII.) (Kindergarten Supplies.)

Scissors.—Very sharp points should be avoided. (Kindergarten Supplies.)

Miscellaneous.—Pencils, crayolas, paste, etc., may be secured from any stationer or from school supply houses.

Kindergarten supplies may be secured from Milton Bradley Company, Boston, Massachusetts. Write for catalogue.

All material should be sorted, labeled, and filed in an orderly manner so that it will be carefully preserved and always accessible.

CHAPTER XXI

ORGANIZATION AND MANAGEMENT

The work of the Primary Department of the church school should be placed in the hands of a corps of workers sufficient in number and thoroughly trained for the task.

Types of Organization

Two types of organization prevail at the present time in graded church schools. These will be designated as types 1 and 2, and explained briefly at this point.

Type No. 1.—This is the type of organization quite largely in vogue to-day and might be defined as "departmental and class," since it provides for the functioning of all children of approximately 6, 7, and 8 years of age as a departmental group, for worship, and creates small classes (usually about 8–12 in number) for instruction.

One of the chief disadvantages of this plan seems to be the impossibility of correlation between worship and instruction when closely graded lessons are used. It demands, too, a large teaching staff and augments the problem of leadership training.

Type No. 2.—The word "Grade" might be used in contrast to "department and class" in describing this scheme of organization. In brief, it is comparable to the system used largely in the public schools, in which a grade (ideally not over 25 or 30 children) functions as a group quite independent of

other groups save on special occasions. This means that one teacher is in charge of a grade throughout the entire period, caring for all types of activities in which children of that grade would normally engage, and calling to her aid whatever assistance she might need.

To be sure, this requires a strong teacher; one who has classroom skill and who has the ability to individualize her instruction in spite of the size of the group. Natural blending and unification of all types of classroom activities on a given occasion seem to be the chief benefits of this plan of organization; lack of suitable buildings might be listed as one hindrance to its development.

Workers and Their Duties

Each worker should have his own specific duties to perform. It is through the co-operative efforts of individuals who are loyal to the ideals for which the department is working and who understand its program that a high standard of efficiency is attained.

Principal or Superintendent.—This officer is necessary if organization Type No. 1 is used. The principal of the Primary Department is responsible to the church director of religious education or to the general superintendent of the church school for the result within her department. She has many duties.

To direct the activities of the department.—The principal must be responsible for all activities of the department and assume leadership at times when the children of the department act together, as on social occasions. She also has charge when the children meet for special sessions of drill or expres-

sion, and during the period of worship. In all of these activities she must have the hearty sympathy and co-operation of her teachers and helpers.

The principal must know the teachers.—Her relations to them should be so intimate that she can stimulate and help them individually. As far as possible she must know the individual children also, and acquaint herself with their home conditions and special needs. She must strive to promote regular and prompt attendance, create a wholesome, happy spirit in all of the services of worship, and secure a high standard of efficiency throughout the whole department.

Train the teachers.—It is the duty of the principal not only to help her teachers by private conferences, but also to insist upon their attendance at the weekly teachers' meeting. She will direct their reading and encourage them to secure help from all possible sources: lectures, institutes and schools of methods, community training schools, and courses offered in higher institutions of learning.

Supervise work of teachers.—The principal should be free from teaching, secretarial duties, or any work that keeps her from knowing what is being done in the different classes. She should observe the work of the teachers, not for the sake of spying, but in order that she may know what methods are being used and what responses are made by the children. At times it might be well for her to demonstrate how a lesson should be taught. Her purpose will be to help the teacher, and her whole attitude should be sympathetic, not critical.

Secretary.—The secretary, under the direction of the principal, will care for all records. She will

see that the children are properly enrolled before they are assigned to their special classes. She will keep the record of enrollment and attendance up to date.

She will distribute materials needed for recording the attendance. These will be distributed and collected at times and in such manner that the work of the class will not be disturbed. Pockets may be placed outside the door for this purpose. These records will be placed promptly in the hands of the general secretaries of the church school.

The secretary will register the offering of the department before it goes into the hands of the church school treasurer.

Under the direction of the principal, she will furnish each quarter a list of supplies needed. These supplies she will care for and distribute according to the needs of the department.

Pianist.—Do not think that *any* one can play for the little people. The pianist can make or mar the atmosphere of the worship period. Her music must be well chosen and beautifully interpreted. She should have all music ready before the session opens so that she will be prepared to follow immediately the lead of the principal.

Teachers.—The teacher is the leader of class or grade activities and co-operates with the principal in helping to develop an efficient department.

Records attendance.—The roll should be cared for at the opening of the period. It requires but a moment of time and should never be allowed to infringe upon the time allotted to classroom activities.

Guides the children in study.—The teacher is

responsible for all of the classroom activities, though she may have assistants who will render specialized types of service. These will include story-telling, picture interpretation, dramatics, memorization, discussion, and various forms of handwork.

Provides for activities.—The teacher is responsible for practically all of the classroom activities connected with the lesson. For the impressions made, adequate means of expression should be provided. This will include use of memory passages, songs, prayers, dramatization, and various forms of handwork. Plans for ways and means of actually living the truth of the lesson during the week will be discussed with the children and carried out under the direction of the teacher.

Calls in the homes.—The teacher should strive in every way possible to secure the hearty co-operation of the home. Much can be done by calling, inviting parents to visit the church school, and by using home letters or other printed matter to indicate the work that is being done by the church school. The home and church school should work mutually for the religious nurture of the child.

Evaluate pupils.—The teacher should study her pupils constantly and from time to time indicate definite progress made. Some of the things that should enter into consideration are: grasp of material used, attitude toward work, and disposition to carry the ideals and attitudes of the classroom over into daily conduct.

Records of the Department

The Primary Department should furnish the church school of which it is a part with accurate

and up-to-date records of its enrollment and attendance. A card system of records is recommended because it permits adjustments in enrollment and classification to be made easily. It furnishes information concerning the individual pupil in accessible form.

Process of enrollment.—Under this system when the child enters the church school he is registered on a temporary enrollment card. This card shows the child's name, date, and place of birth, church relationship, date of admission to the church school, date of withdrawal from the church school, reason for withdrawal, and gives the name, occupation, and church affiliation of parent or guardian. It also furnishes a place for recording temporarily the attendance of the pupil. This card is put into the teacher's record envelope.

Filing permanent records.—After the child has attended the department for a time, from three to five Sundays, he is considered a member. The information on the temporary enrollment card is then transferred to a permanent enrollment card, which is filed alphabetically in the department file. The child's name and address and his record of attendance are placed on a permanent attendance card, which takes the place of the temporary one in the teacher's record envelope.

Caring for withdrawals.—The record of attendance is cared for by the teacher each Sunday. Absences are noted and immediately investigated. Every possible effort is made to bring the child back into the church school and every resource exhausted before he is dropped; but in case he is not to return, his card is withdrawn and placed in a special file

to be used for future reference, and replaced in the regular file in case he returns.

Classification of Pupils

In order that good teaching may be done it is necessary that the children be grouped quite carefully according to their interests, capacities, and needs.

Grading.—While there are no hard-and-fast rules to be followed in grading pupils, there are some general considerations:

Age.
Grade in public school.
Social development.
Ability to do the work.

Ordinarily, if a child is six years old and in the first grade in public school, he should be graded as first-year Primary in the church school. A child of seven years in the second grade at school is second-year Primary, and an eight-year-old child in the third grade at school is third-year Primary in the church school. It is easily seen, however, that there may be variations in this schedule. For example, one child seven years old might be in the first grade in public school and another of the same age in the third grade. Also age and grade in public school are not infallible guides as to the child's location in the church school. It is wise not to have too great a divergence in age and grades, but the determining factor in grading must be the child himself, his interests, his needs, his attainments, and his capacities.

Grouping by classes.—After the children have been graded—first, second, and third years—they

are divided into classes for the purpose of study. These groups may contain approximately 8–12 pupils if the school is organized according to type No. 1, and 25–30 if type No. 2 prevails.

Promotions

Promotions should be made from grade to grade annually. This tends to dignify the work of the church school and makes the child feel that he had accomplished a definite piece of work in preparation for a greater task. It gives him a position in the school corresponding to his own higher self-evaluation.

Basis of promotions.—Because a child develops mentally, regardless of whether or not he has mastered all the work assigned him in a certain grade in the church school, promotions should be based, not entirely upon his knowledge of the material covered, but largely upon his ability to do the work of the next grade. Each pupil should be studied carefully and his promotion based on the following considerations:

Attendance.

Grasp of material covered.

Growth in character.

Ability to do the work of the next grade.

Recognition.—Suitable recognition in the form of graduation diplomas or certificates of promotion may be used for those qualified to do the work of the next grade.

Promotion Day services.—Promotion day should be an occasion for a brief but beautiful service of worship. It may be conducted largely by the children, who use as a means of expression some of

the material they have mastered during the year, but it should never be a time of testing. Testing should be done in the department by the principal and teacher before promotion day.

Management of the Department

The officers and teachers in the Primary Department must co-operate in bringing about conditions for accomplishing, in the most economical manner, the educational task that is set before them.

Necessity of good order.—The church school is charged with the moral and religious education of its members. To tolerate disobedience, irreverence, careless work, tardiness, and irregularity of attendance is to defeat the very purpose of its existence.

Factors in securing good order.—The following considerations are of vital importance in bringing about good teaching conditions:

Mechanics of the program.—Certain things about the program must be reduced to routine. The elements in a Primary program which should become habitual are—

General plan of services.

Methods of caring for wraps.

Methods of receiving the offering.

Methods of passing to and from classes and assembly rooms.

Methods of keeping records.

Methods of distributing and collecting materials: Bibles, papers, pictures, material for handwork.

Plan of work.—The work of the classroom and assembly period should be carefully planned so that there is not a shadow of a doubt as to the results desired and a possible method of procedure in

securing those results. The principal or superintendent, as well as the teachers, should have a written plan for the work of each day. This serves as a definite guide and need not in any way destroy freedom and spontaneity.

Working force.—Officers and teachers must know exactly what is to be done and how the task is to be accomplished. They must be in their places promptly to perform their particular duties.

General conditions.—To secure good order it is necessary that the children be seated comfortably and the teacher provided with necessary teaching materials. Heating, lighting, and ventilation bear a vital relationship to teaching.

The leader.—The most important factor in securing good order is the leader herself. Not only her knowledge and skill, but especially her bearing, personal appearance, and general attitude toward the work determine largely what the school will be.

The following admonitions are given as helpful suggestions in securing good order:

Be prepared.
Be in the room before the children arrive.
See that the room is in order.
Allow no season of disorder.
Be clean and neat.
Be quiet yet firm.
Be definite and clear in making requirements.
Be sure that the children understand.
Be patient but not indulgent.
Be alert but not spying.
Be enthusiastic but not gushing.
Speak in soft but clear tones.

Talk about positive virtues rather than negative conditions.
Overlook trivial happenings.
Care for each real problem as it arises.
Be sympathetic with child life.
Expect children to do their best.
Believe in the work you are doing.

Summary

Nothing less than a truly consecrated and thoroughly trained working force, striving mutually to put power and life into a department which is thoroughly organized and equipped for service, can minister adequately to the religious needs of Primary children.

Organization and Management

Types of Organization:
Type No. 1.
Type No. 2.

Workers and Their Duties:
Principal or Superintendent.
Secretary.
Pianist.
Teachers.

Records of the Department:
Process of enrollment.
Filing permanent records.
Caring for withdrawals.

Classification of Pupils:
Grading.
Grouping by classes, or grades.

Promotions:

Bases of promotions.
Recognition.
Promotion day services.

Management of the Department:

Necessity of good order.
Factors in securing good order.

Summary.

Suggestions for Further Study

1. Study the organization of your own Primary Department. Do you have sufficient workers for the task? Are they trained? Is each one bearing his part of the burden?
2. What should be the nature of the principal's conference with the teachers of the department?
3. Mention ways in which the principal might help a teacher whose class she has visited.
4. Name and discuss factors in securing good order.

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CHAPTER XXII

THE TEACHER AND HER TRAINING

To be a teacher in the field of religious education is one of the highest tasks to which a person can be called.

Difficulties in securing good teachers.—The vast majority of our church school teachers give voluntary service and are at the same time engaged in some other occupation. They lack both time and means to fit themselves for their exalted positions in the church. Public-school teachers and others who could and would do an educational piece of work often fail to ally themselves with the church school because the conditions under which they are required to labor are such that they cannot accomplish results. This is due to the fact that often the children are poorly graded and unprepared for their work and the church will not furnish necessary room and equipment for teaching purposes. Consequently, the work often falls to the lot of those who are *willing*, with little regard to their fitness for the task, their ability, or their willingness to prepare themselves to do the work efficiently. This does not mean that we need less consecration; it means that we need more preparation.

Importance of securing good teachers.—The success or failure of the work of the church school rests upon the shoulders of the teacher. We may have equipment, organization, and all of the mechanical

requirements of an up-to-date institution, but unless we have a teacher who can come into the situation and influence life, our efforts count for nothing.

Qualifications of a Primary Teacher

The teacher who is to nurture children must have a personality that is particularly vivid and appealing, and one that has been and is being vitalized by a great religious experience. There is no substitute for this. A complete mastery of the principles and practice of teaching, imperative as that is, proves valueless without this fundamental qualification. The *life* of a teacher makes a stronger appeal and a more lasting impression than her *words*. She must be what she expects her pupils to become.

The teacher must believe in the possibilities and imperative need of the religious education of children, and be filled with a burning desire to foster the growth and development of Christian character. The technic of the profession becomes, then, not an end, but a means of accomplishing an exalted task.

The saying that teachers are born, not made, has been a hindrance to many who have found themselves not richly endowed with qualities that make for success in teaching. Let it be remembered, however, that personality may be developed, and the technic of teaching acquired by diligent study and practice. It may be easier for some to develop qualities that make for power and success in teaching; nevertheless, let no teacher be satisfied with talents as they are given her, but use them so wisely that in the end they may yield rich returns, whether it be thirtyfold, sixtyfold, or a hundredfold.

Rating of Teachers

The idea of having teachers rate themselves according to more or less scientific scales is growing in popularity. This means that strong and weak points may be checked and improvement noted from time to time.

Character chart.—Dr. George Herbert Betts has analyzed the qualities of personality and presented them in the form of positive and negative characteristics in his book, *How to Teach Religion.* These are forty in number and appear in a double column arrangement showing a series of contrasts. A teacher can then judge whether she is positive or negative on such points as,—patient, calm, equable or irritable, excitable, moody; decisive, possessing convictions or uncertain, wavering, undecided; open-minded, inquiring, broad or narrow, dogmatic, not hungry for truth.

Frankly acknowledging a weakness is the first step toward correcting it, and accepting with equal candor one's strong points gives a sense of poise and balance while making new achievements.

Graphic rating scale for teachers.—This rating scale is distributed by the C. H. Stoelting Company, Chicago. It presents seventeen different questions which might be asked about a teacher; for example: Is he alert or absent-minded? Does he display a sense of humor? Is he prejudiced or fair-minded? What ability has he to take and act on criticism?

Four or five answers are possible for each of these questions and the teacher may check the one which she thinks most nearly describes herself. In answering the question, "What is the extent of his

interest in teaching?" any one of the following may be checked: Regards teaching as drudgery or as a means to an end, teaching only a minor interest, main interest in teaching, consuming interest and enjoyment in teaching.

Schutte scale for rating teachers.—More details are offered in this scale and opportunity for registering a definite score. Personal and social qualities, co-operative qualities, leadership, scientific and professional attitude, and teaching ability are listed and analyzed into details which are checked with comparative ease and considerable accuracy.

Although this is not prepared for use with teachers in religious education, it will undoubtedly prove stimulating and helpful. It may be secured from the World Book Company, Yonkers-on-Hudson.

Avenues of Training

Every teacher should be a student of her work. Various avenues of training are open to her according to her particular needs and the time and means at her command.

Books and lectures.—Books and magazines are at the disposal of every teacher. A mastery of this material will help her to familiarize herself with the problems of the field and save her many mistakes in the training of children. Her reading should be supplemented by attendance at lectures, institutes, and conferences of a professional character.

College and university.—Courses in higher institutions of learning are heartily recommended for those who find such training possible. There the teacher may pursue such courses as child psychology, principles of religious education, methods

peculiar to the different departments, organization and administration of the church school, and eventually become a specialist in elementary education.

Leadership training.—The leadership training school is rapidly gaining favor throughout the country. It is a high-grade night school of religious education and offers biblical, professional, and departmental courses designed to meet the needs of the teacher in the church school. By giving one evening a week plus the time spent in preparation for the lessons, and at very little financial expense the teacher can increase materially her teaching efficiency.

Local teacher training class.—The teacher training class in the local church should be conducted, not in opposition to, but supplementing the types of work mentioned above. It should assist the teacher in solving problems peculiar to the local situation and make concrete the theory and practice of teaching. Typical lessons may be presented by the leader or some of the teachers, thus giving opportunity for observation and practice in the art of teaching. The least a teacher can do is to ally herself with the work of the local teachers' conference.

Elements of Study

In any course in training or in the teacher's private reading she should bear in mind that there are four things which she should strive to know: the child, the goal to be attained, material used in teaching the child, and methods of handling the material.

The child.—The teacher must understand the

child's background of experiences, his interests, his needs, and capacities. She must realize how the child thinks and feels, and must know how to interpret his actions.

Book study should be supplemented with first-hand observation. Observe the children with whom you are working carefully and continually, for the purpose of knowing them better.

The goal.—To know the child as he is, is not enough. The teacher needs to know what he is to become. She needs to be able to visualize his character and conduct after he has received the truth most suited to his needs, after he has developed right attitudes, and after he has become able to carry both over into his everyday living. Besides being a master of practical affairs, the teacher must be an idealist: she must see the ideal child as well as the one now before her.

Materials.—The Bible is still the great storybook of the Christian religion, and for that reason the teacher must have a background for the correct interpretation of Bible stories. In addition to this, she must have at her command a great mass of supplemental story material that will be valuable in the religious training of the child.

She must understand her own course of study, its aims, selection of material, and plan of arrangement, and have a broad enough acquaintance with other materials in the field of religious education to make selections appropriate for her use.

Pictures, models, songs, and prayers as subject matter of religious education should receive her most earnest thought and study.

Method.—To know how to bring the child and

the materials together in such a way as to elevate conduct and, ultimately, character, is an art. The teacher may have a great deal of material at her command, but unless she knows how and when to use it she cannot teach successfully.

Above all, she must know how to discover and utilize problems and situations that arise, in order that teaching may be centered in the child rather than in the materials.

A Teacher's Creed

The words of Randall J. Condon, quoted from his creed for kindergarten teachers and used by permission, come as a guide and inspiration to the great army of teachers who are devoting their efforts to the task of training children:

"I believe in little children as the most precious gift of heaven to earth. I believe that they have immortal souls, created in the image of God. I believe that in every child are infinite possibilities for good or evil, and that the kind of influence with which he is surrounded in early childhood largely determines whether or not the budding life shall bloom in fragrance and beauty, with the fruit thereof a noble and Godlike character.

"I believe in play as the child's normal effort to understand himself through free self-expression, and I believe too in work, but work that is joyous, and that the joy in the doing comes largely from the well-doing.

"I believe in freedom, but not in license; in prompt, cheerful obedience; in punctuality, regularity, accuracy, industry, and application; that wisely directed self-activity should result in self-

control, in self-forgetfulness, in an increasing desire to choose the good and beautiful, and to contribute to the happiness of others.

"I believe in cultivating the intellect and the will, but I believe too in soul-culture and that out of this cultivation comes the more abundant life bringing forth the fruits of the Spirit—kindness, gentleness, joy, peace, truth, faith, hope, love, reverence for God and for each other, and for all his lowly creatures.

"To the work of a teacher, Father, I believe thou hast called me, and to it I give all that thou hast given to me of insight and wisdom and strength and love and gentleness and patience and humanity."

The Teacher and Her Training

The Teacher Herself:

Difficulties in securing good teachers.
Importance of securing good teachers.

Qualifications of a Primary Teacher:

Rating of Teachers.

Character chart by Betts.
Graphic rating scale for teachers.
Schutte scale for rating teachers.

Avenues of Training:

Books and lectures.
College and university.
Leadership training school.
Local teacher training class.

Elements of Study:

The child.
The goal.

Materials.
Methods.

A Teacher's Creed.

Suggestions for Further Study

1. What are the training requirements for teachers in your church school? Are the standards high enough? Are the teachers meeting the requirements?
2. Is your teacher-training course meeting your needs? Bring questions or suggestions.
3. Are you reading professional books that will keep you informed on the work you are doing? What professional books did you read last year?
4. Study the rating scales mentioned in this chapter and use one of them as a means of making an estimate of yourself and your teaching ability.
5. Are you striving to be the best teacher possible? Do you believe in the teacher's creed quoted above?

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